Reese Matheny
rematheny3@gmail.com

Architecture Portfolio | Selected Works

Reese Matheny

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Education

California Polytechnic State University, San Luis Obispo
- Bachelor of Architecture
- Minor in Art History
- 3.7 GPA
- Expected Graduation: June 2026

Skills

- Adobe Creative Suite
- Microsoft Office
- Graphite, Charcoal, and Watercolor Rendering
- Sketching
- Model building
- TwinMotion
- Rhino 7
- Archicad

Awards

- Deans List for 9 quarters
- Crown City Innovator Award at 2024 Rose Parade
- Leishman Public Spirit Award at 2025 Rose Parade

Project Experience

Intern – Fergus Garber Architects (June 2025 – Sept. 2025)
- Joined the project teams of 5 high–end custom residences, 2 remodels and 3 new–builds, all at different stages of the design process
- Proposed design options in client meetings using perspectival renders, orthographic drawings, and inspiration photos
- Implemented feedback from clients and consultants in BIM software
- Optimized functionality by considering the clients' unique lifestyles
- Navigated CD sets to produce accurate interior and exterior details
- Attended site visits to review construction progress and address design questions with contractors

Operations Chair – Cal Poly Rose Float (Jan. 2024 – Jan. 2025)
- Directed the program's social media, merchandise, catering, and events
- Established systems of functioning for the brand new department
- Created a website to make engagement easier for new members
- Recruited and trained new members to contribute to the department
- Led weekly meetings to ensure proper communication
- Coordinated with the other 10 members of the executive team

Decorations Chair – Cal Poly Rose Float (Jan. 2023 – Jan. 2024)
- Oversaw the testing, selection, and calculation of all of the flowers, seeds, and produce needed to cover a 4,000 sqft float
- Conducted the application of all materials to the 55ft long float, managing over 100 students and 200 volunteers per day over the span of one week
- Compiled and maintained a Microsoft excel sheet tracking the quantities, acquisition, and application of all materials chosen
- Collaborated with a co–chair and 40 department members
- Drafted a timeline to complete all department responsibilities
- Contacted donors, both new and returning, to procure materials
- Communicated with wholesale suppliers to purchase floral materials and related supplies with a limited budget

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Putting Down Roots

Community Growing Center for Portland

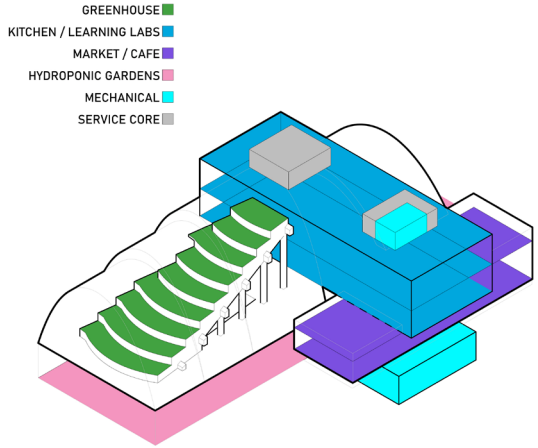
Winter/Spring 2024 | Jeffery Ponitz
In collaboration with Brielle Martin

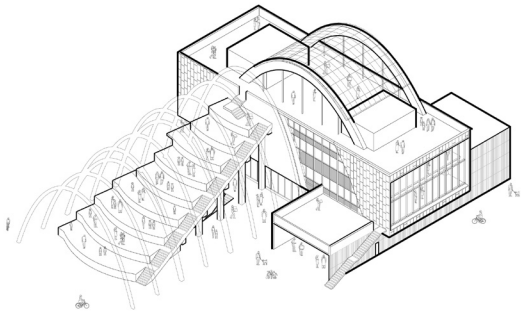
Tasked with designing a mass timber food hub, our project, “Putting Down Roots,” seeks to establish a deeper sense of community for the people of Portland through the cultivation, preparation, and consumption of food. We wanted to make a space where people not only grow food, but also grow relationships with each other and with the earth.

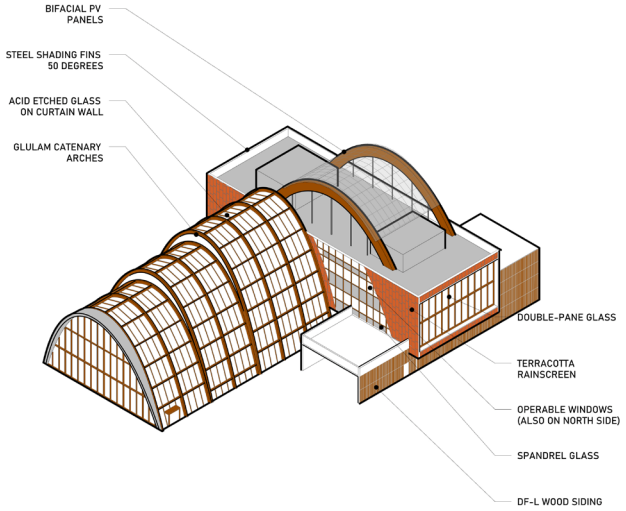
Our site is located across from the North Park Blocks and on the proposed path of the Green Loop. In order to not interrupt the continuity of the Green Loop, we extended the paths of the North Park blocks through our site. This established a North–South axiality that set many of our choices in motion.

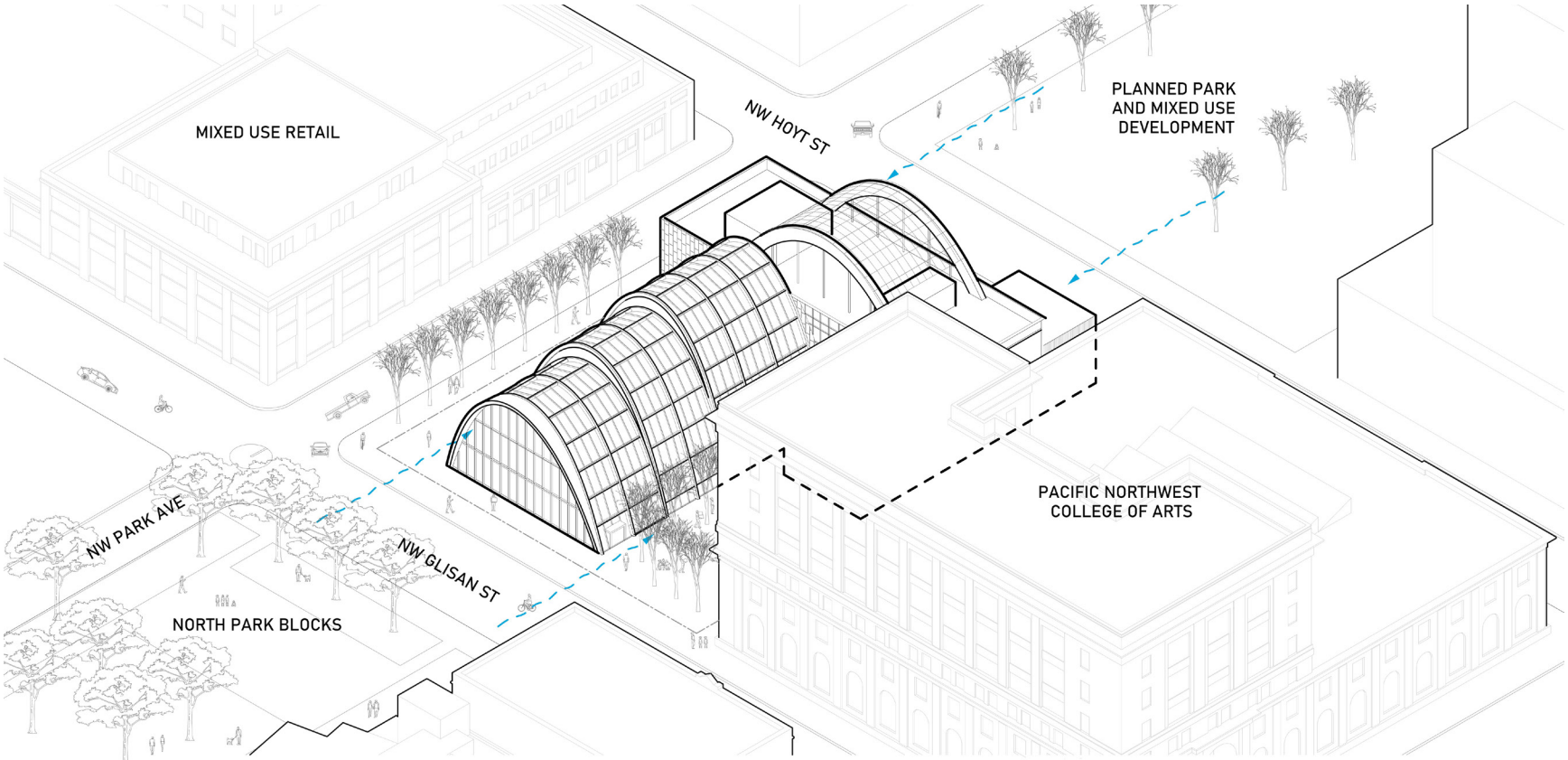
Inside a column–free structure made with mass timber glulam catenary arches and glass is our terraced greenhouse. Its design maximizes sunlight exposure, and creates a space for people to work and gather. The arches regulate the interior climate and collect rainwater in an underground cistern. A staircase under the greenhouse terrace leads to a hydroponic growing space. Behind the greenhouse are the learning labs in which contain spaces to learn about a variety of cooking and gardening methods. On the east side of the site is a cafe, farmers market, and recreation lawn space.

We used mass timber and complementary wood siding elements to reconnect Portland with its rich history in forestry, and terracotta and masonry accents to connect it with the neighboring brick buildings. The building generates its own energy through bifacial solar panels and a ground source heat pump. “Putting Down Roots” is the child of wind, sky, and community, and connects them through material, form, and spatial organization.

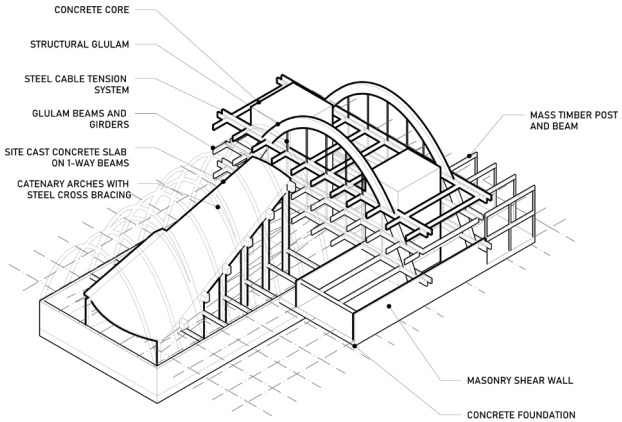

GREENHOUSE
KITCHEN / LEARNING LABS
MARKET / CAFE
HYDROPONIC GARDENS
MECHANICAL
SERVICE CORE

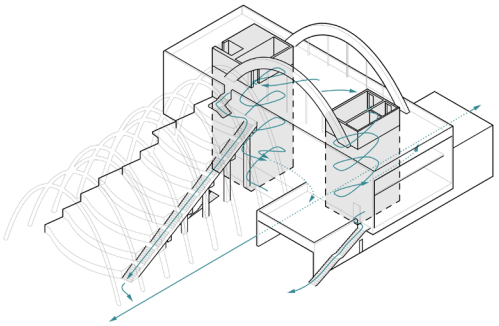


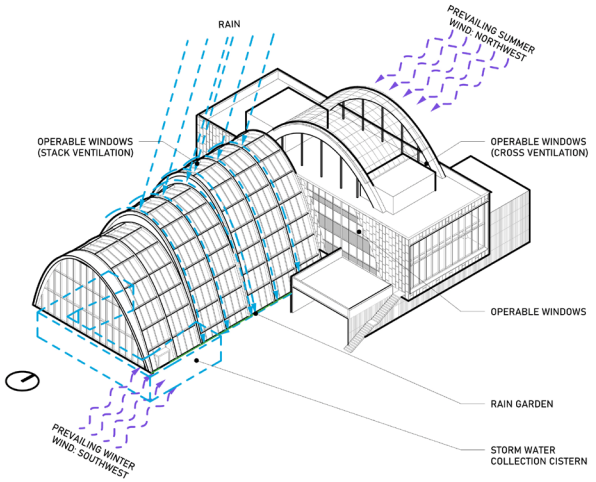

BIFACIAL PV PANELS
STEEL SHADING FINS 50 DEGREES
ACID ETCHED GLASS ON CURTAIN WALL
GLULAM CATENARY ARCHES
DOUBLE-PANE GLASS
TERRACOTTA RAINSCREEN
OPERABLE WINDOWS (ALSO ON NORTH SIDE)
SPANDREL GLASS
DF-L WOOD SIDING

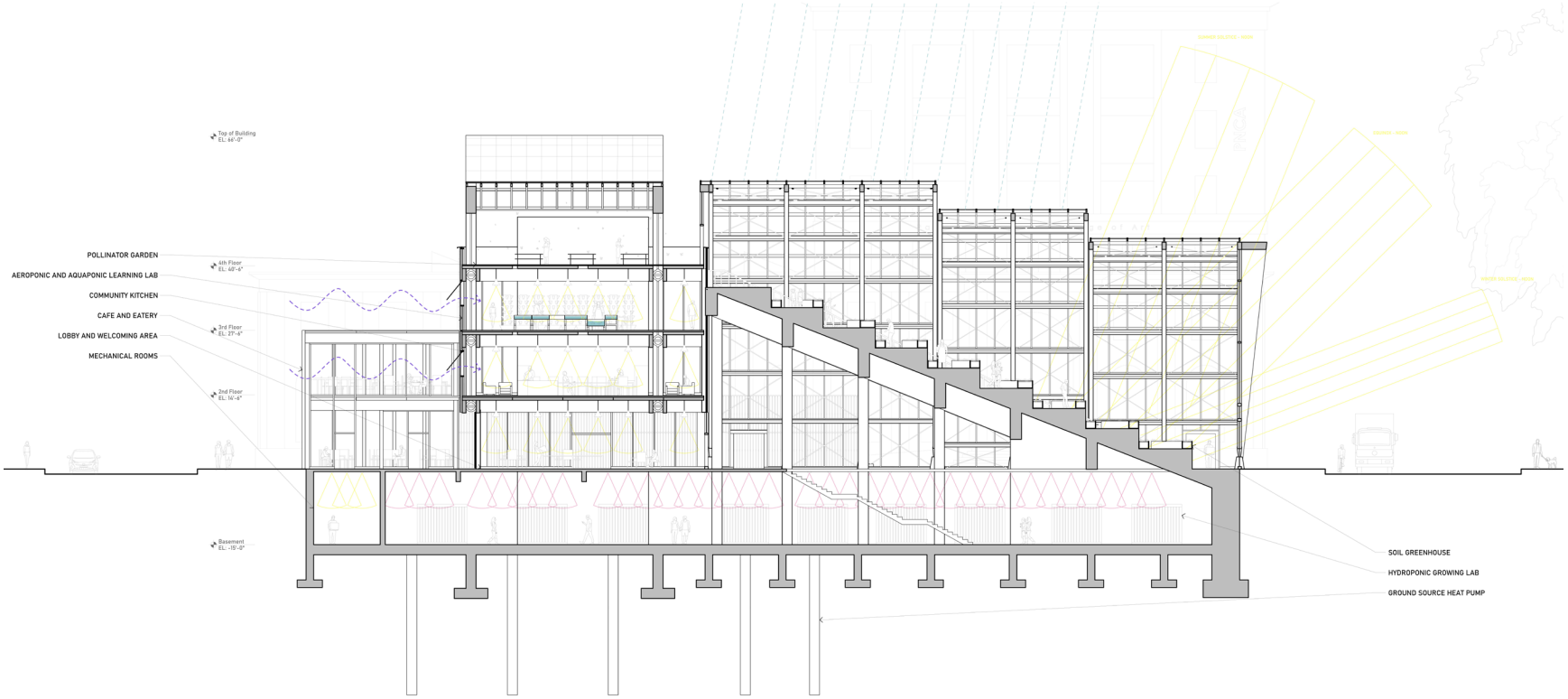

MIXED USE RETAIL
NW HOYT ST
PLANNED PARK AND MIXED USE DEVELOPMENT
NW PARK AVE
NW GLISAN ST
NORTH PARK BLOCKS
PACIFIC NORTHWEST COLLEGE OF ARTS
THOROUGHFARE TO PUBLIC PARKS

Diagrams

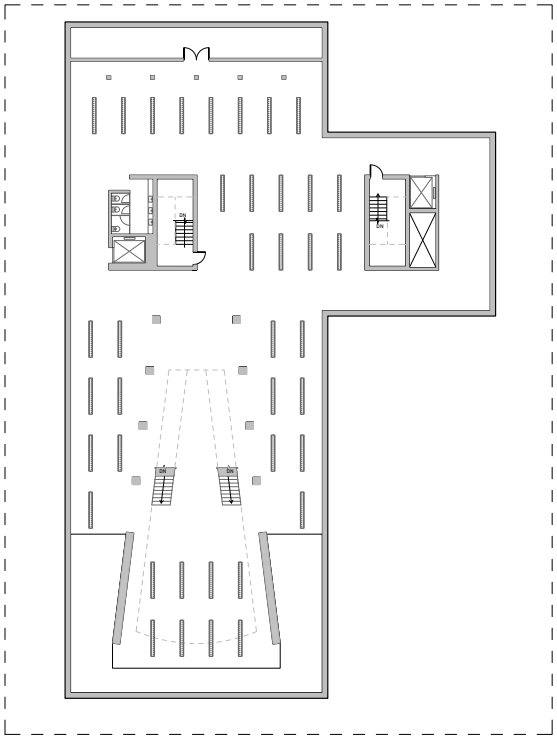


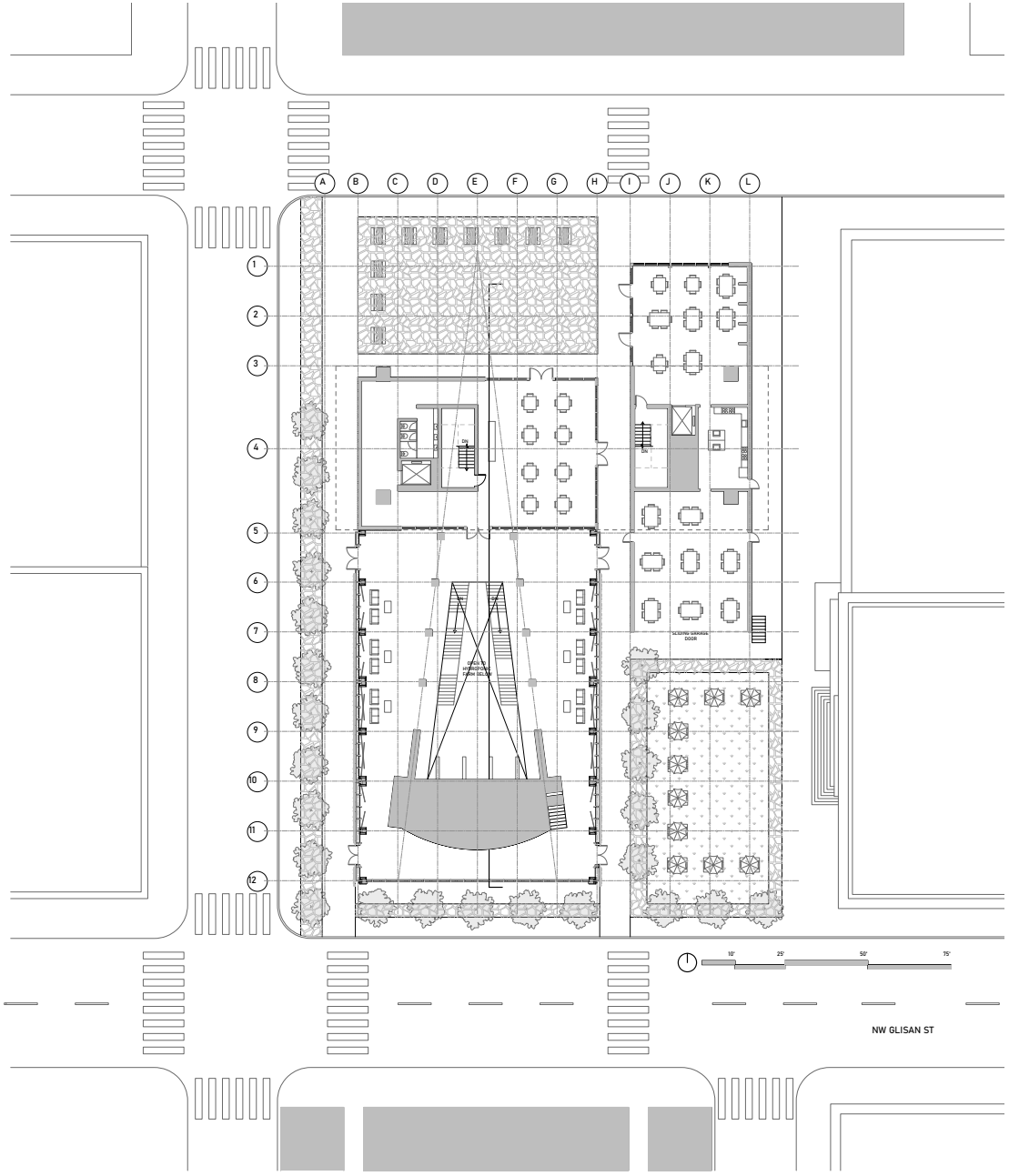






Diagrams & Site Section





Basement & Ground Floor Plans

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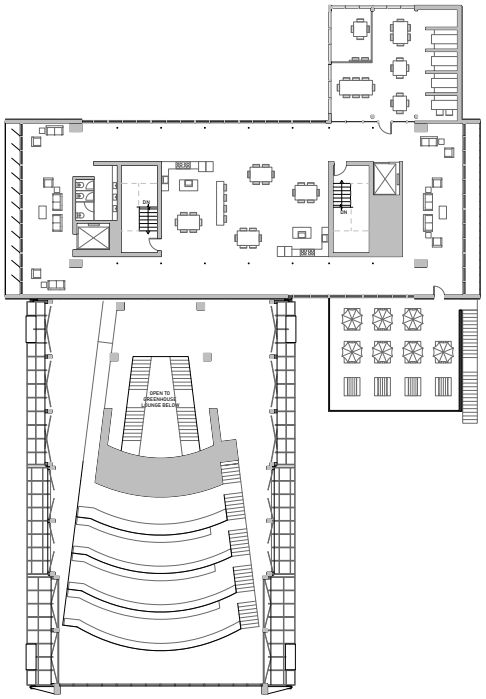
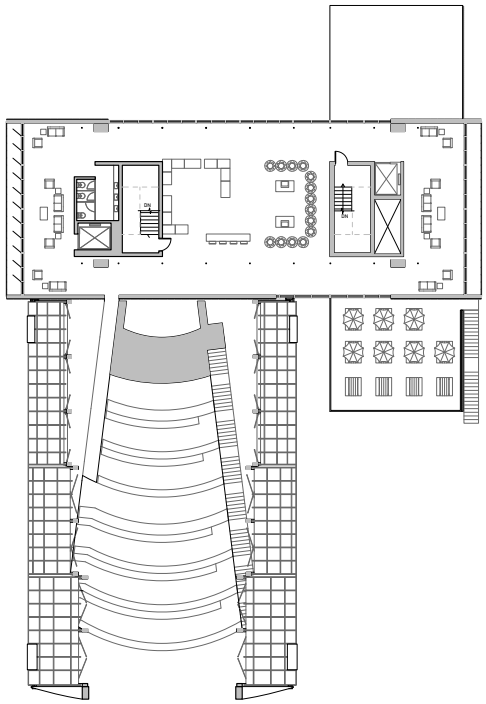
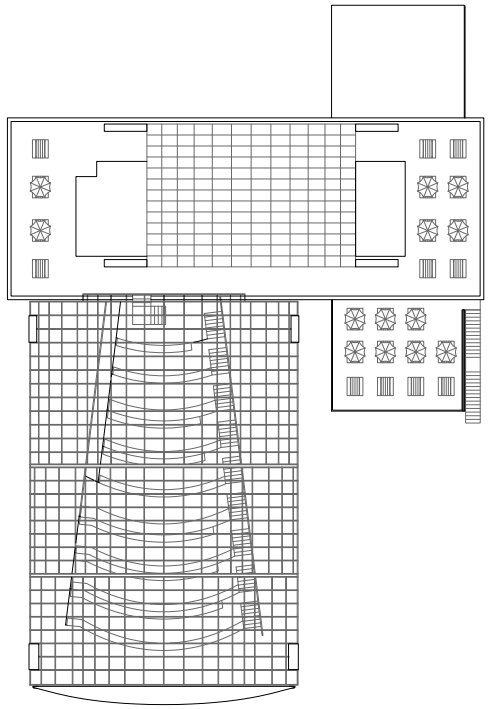
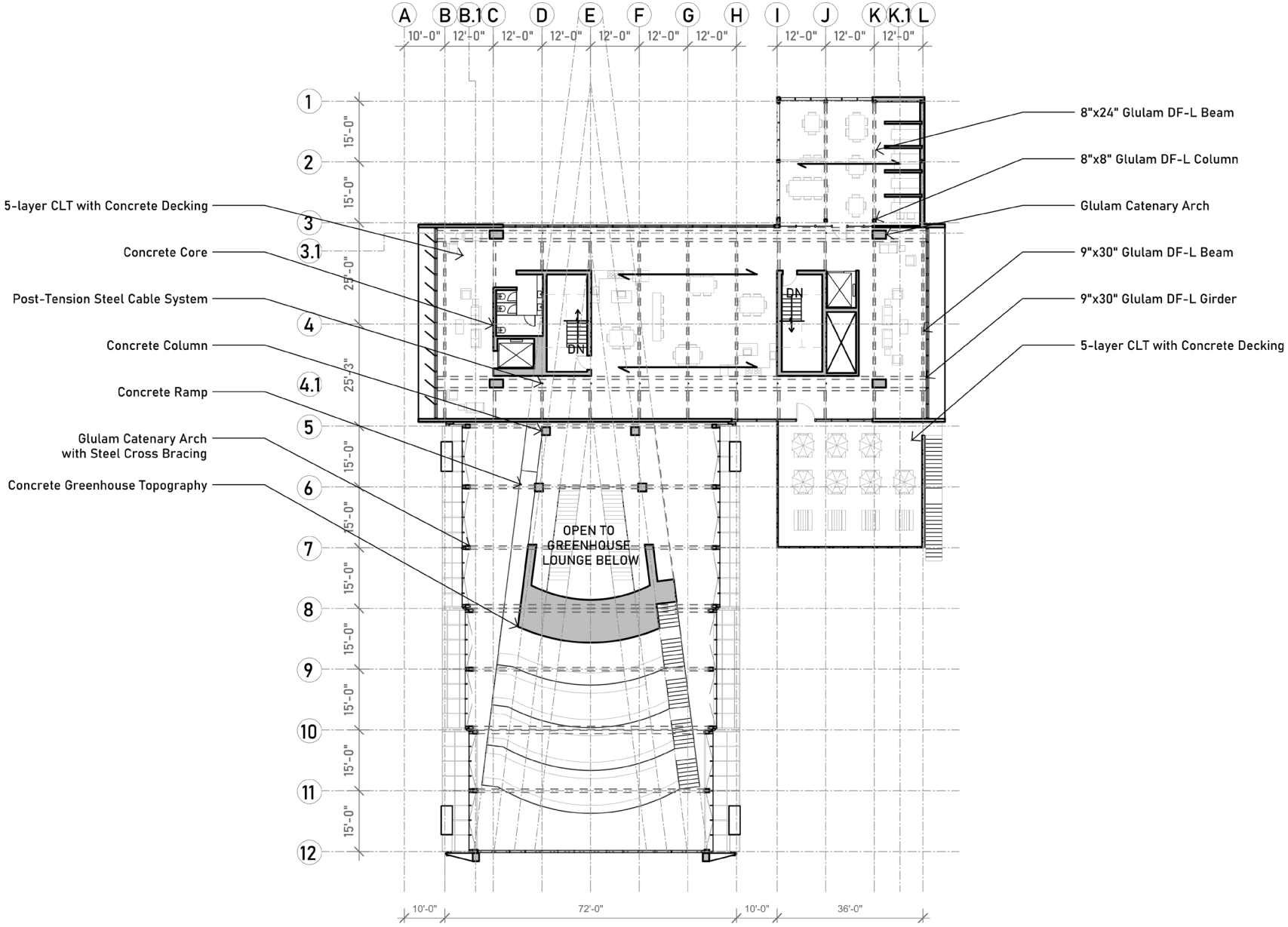






2nd, 3rd, & 4th Floor Plans


A B B.1 C D E F G H I J K K.1 L
10'-0" 12'-0" 12'-0" 12'-0" 12'-0" 12'-0" 12'-0" 12'-0" 12'-0" 12'-0"
1 2 3 3.1 4 4.1 5 6 7 8 9 10 11 12
15'-0" 15'-0" 25'-0" 25'-3" 15'-0" 15'-0" 15'-0" 15'-0" 15'-0" 15'-0"
10'-0" 72'-0" 10'-0" 36'-0"
DN
DN
OPEN TO GREENHOUSE LOUNGE BELOW
5-layer CLT with Concrete Decking
Concrete Core
Post-Tension Steel Cable System
Concrete Column
Concrete Ramp
Glulam Catenary Arch with Steel Cross Bracing
Concrete Greenhouse Topography
8"x24" Glulam DF-L Beam
8"x8" Glulam DF-L Column
Glulam Catenary Arch
9"x30" Glulam DF-L Beam
9"x30" Glulam DF-L Girder
5-layer CLT with Concrete Decking

10' 25' 50' 75'

Structural Plan

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Concept Model & Structural Model

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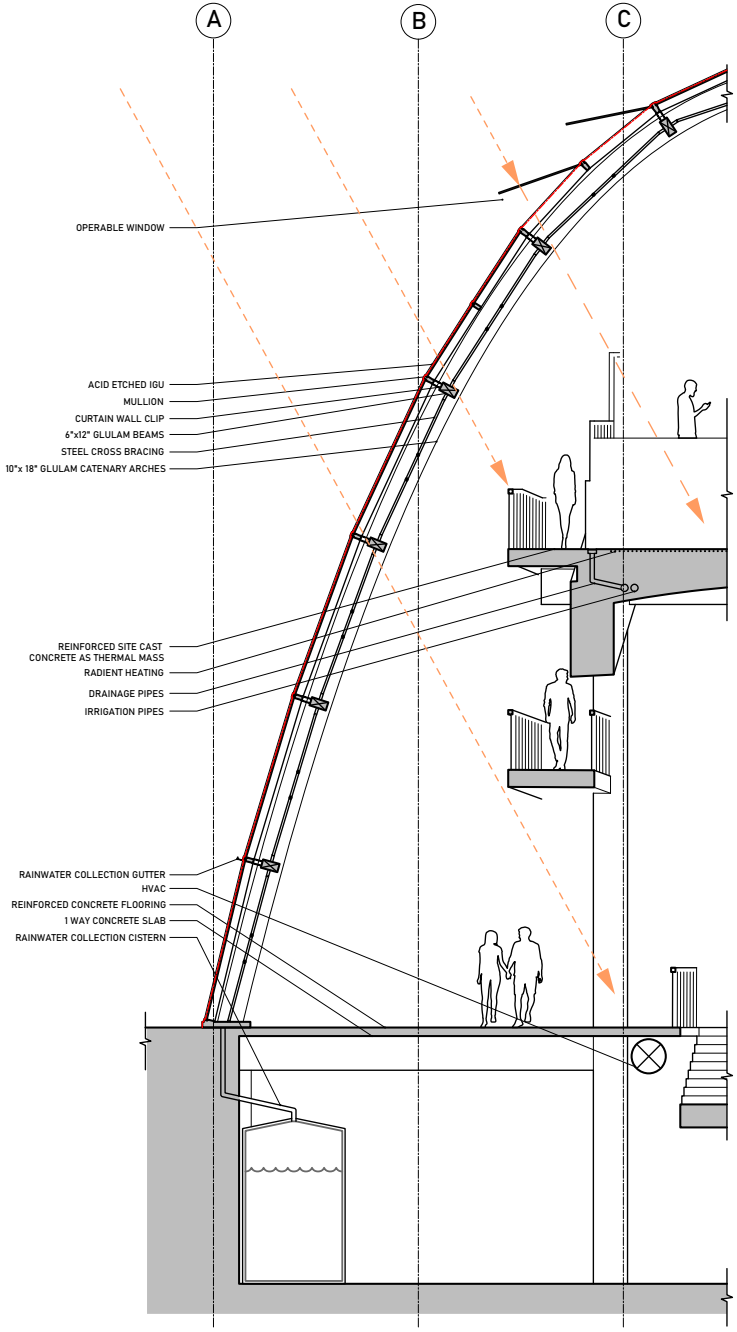
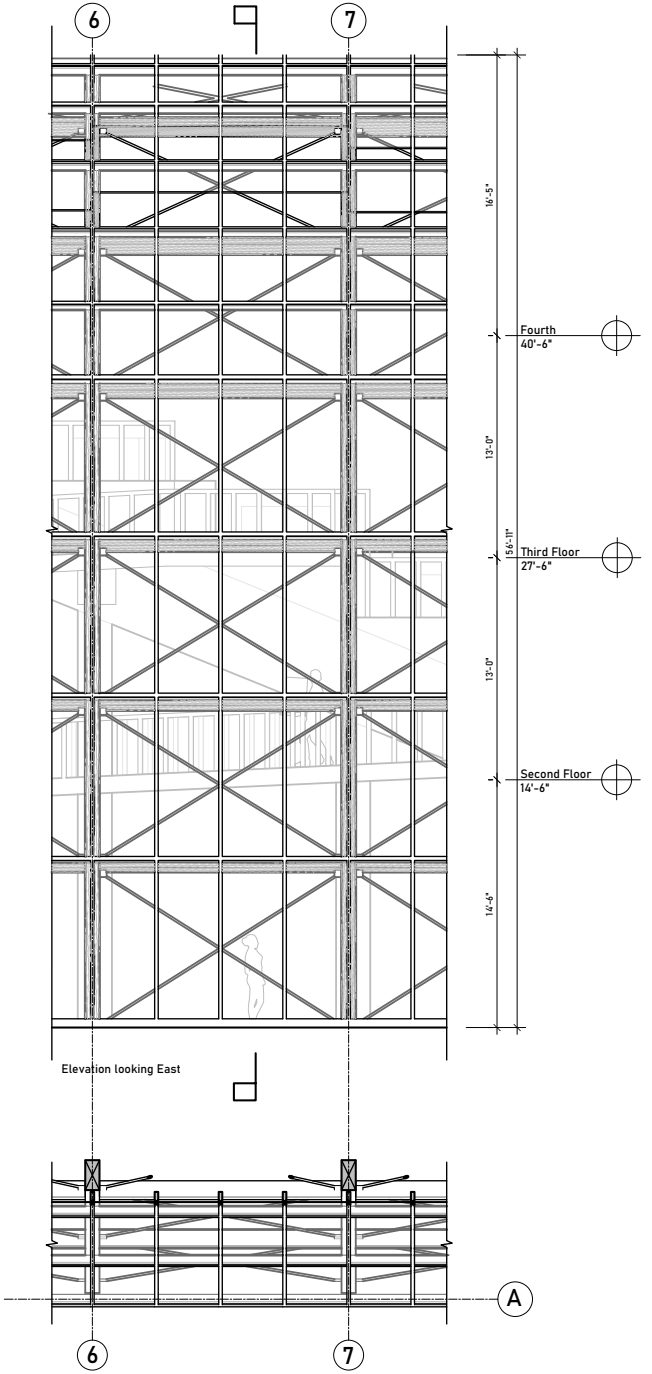
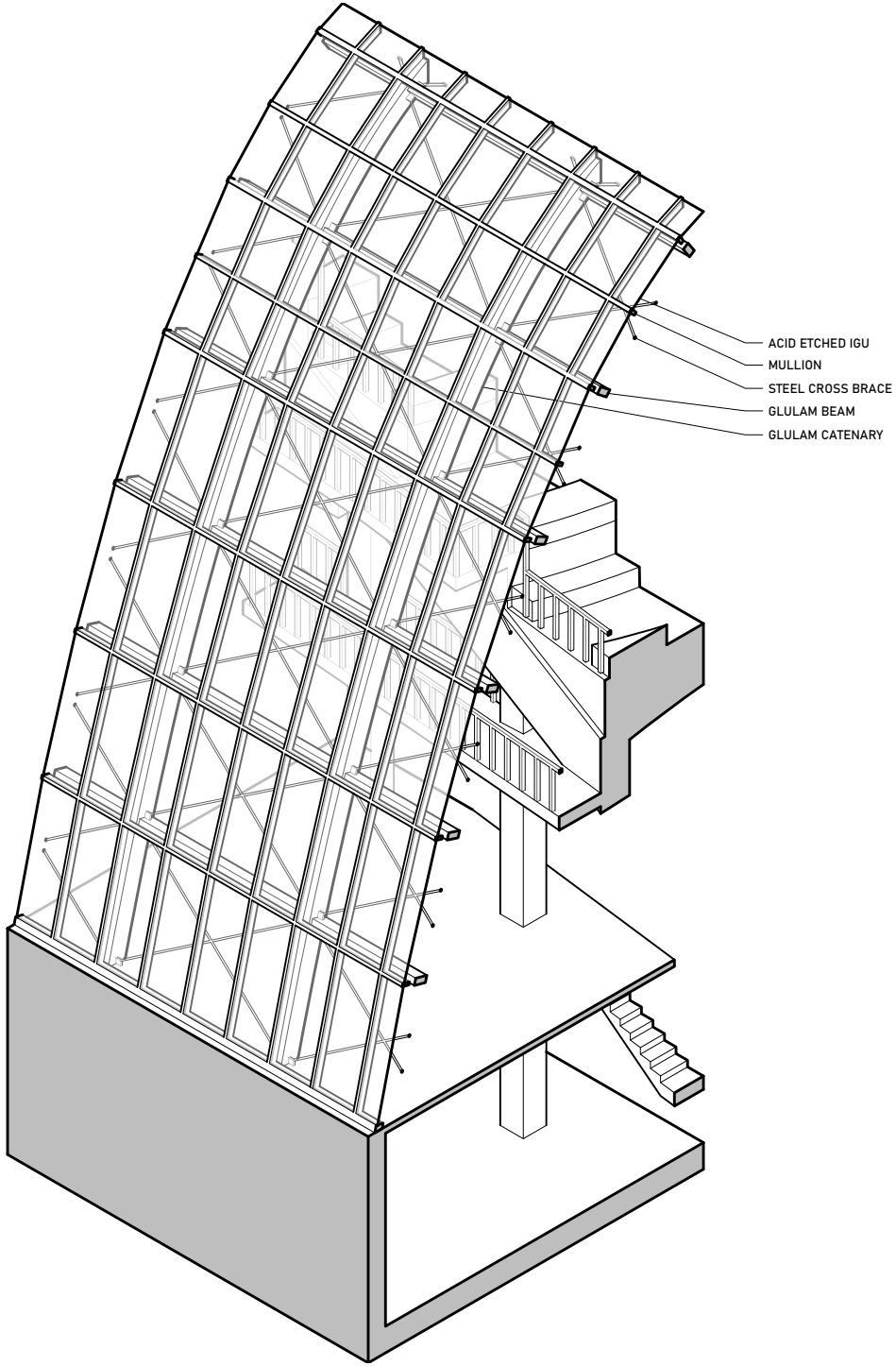


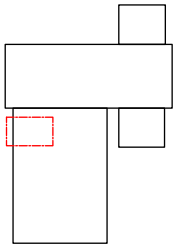
Section looking North



Elevation looking East

Greenhouse Wall Focus Section


ACID ETCHED IGU
MULLION
STEEL CROSS BRACE
GLULAM BEAM
GLULAM CATENARY



Key Plan

ARCHIPELAGO

Paper Archipelago

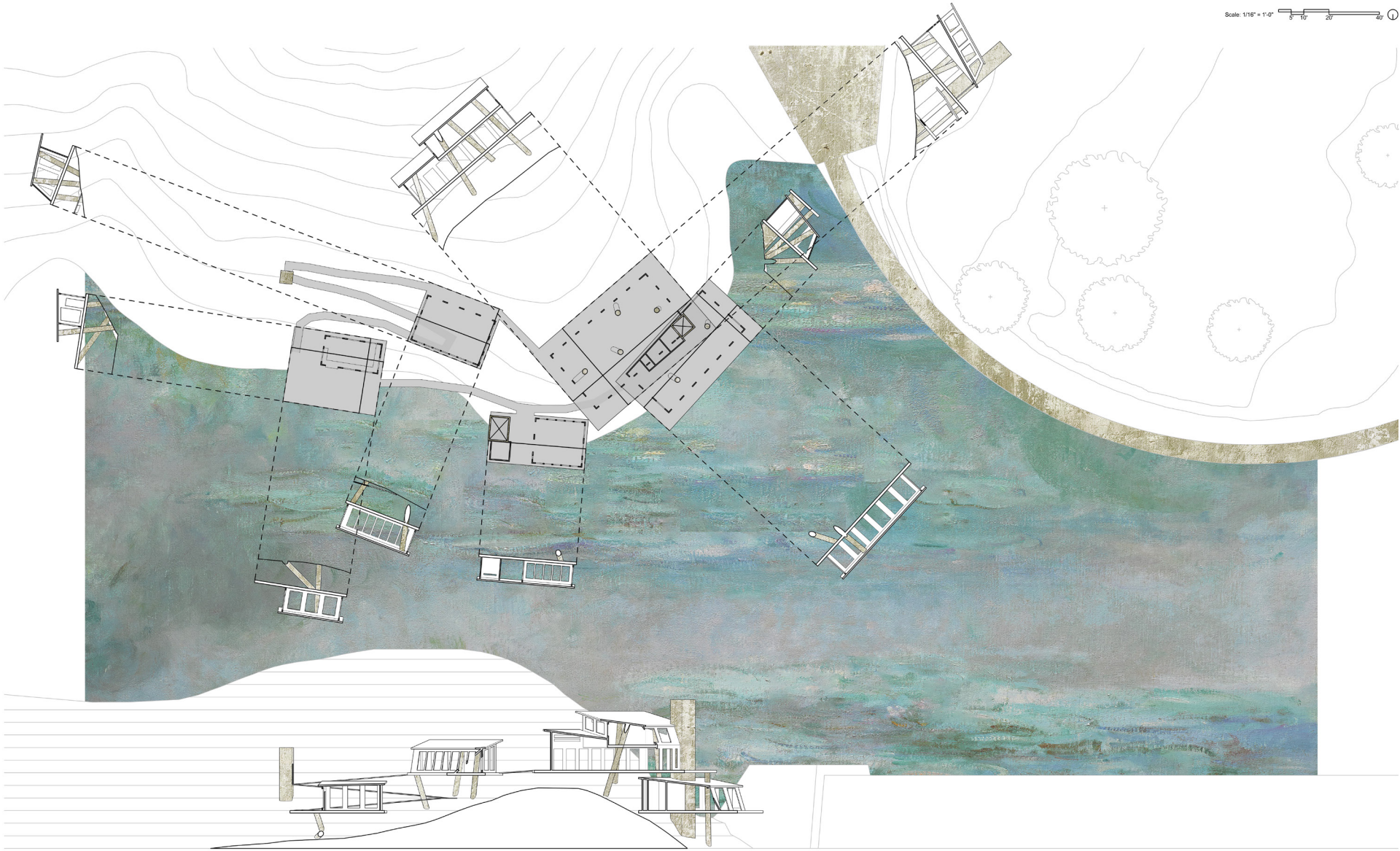
Salinas Dam Ecology Museum

Winter 2023 | Jeffery Liu

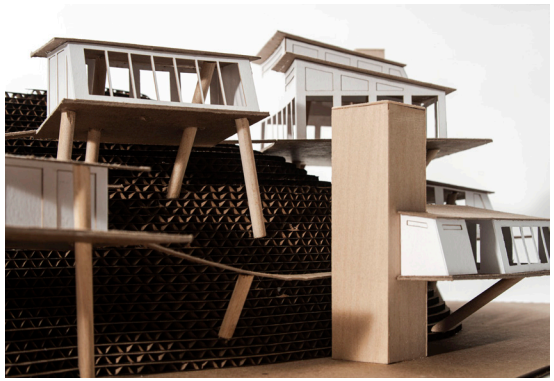
The Paper Archipelago is a Santa Margarita Lake research center and museum that documents and displays the impact of the Salinas Dam on the environment. There is an inherent irony to teaching about the awful impacts of human intervention in the environment from within a new building on that sensitive environment. This museum's design is founded on that irony.

The Archipelago acts as a visual foil to the adjacent dam; grounded versus lifted, heavy versus lightweight, monolithic versus scattered. This juxtaposition is broken by one similarity that the Archipelago has with the dam: the heavy, concrete piles and columns that anchor the Archipelago into the environment. The Salinas Dam and Paper Archipelago approach their relationship to the environment in opposite ways; however, their connection to it is the same.

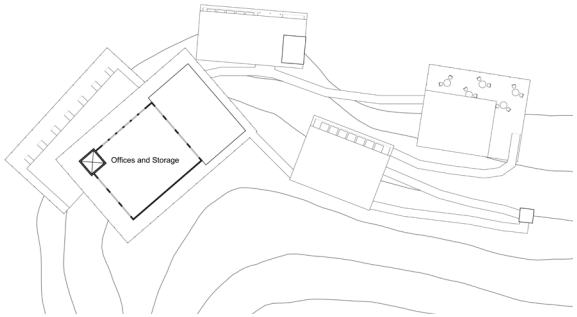
The site of the Paper Archipelago is on a steep hillside just east of the Salinas Dam that protrudes into the lake. Only accessible by boat from a dock on the Eastern end of the Santa Margarita lake, this location provides a wide view of the lake in the East, punctuated by the dam in the West. The museum is composed of five "islands", each specialized to their program and connected by thin suspended walkways. Paper screened accordion doors and windows on nearly every vertical surface create functionally removable walls meant to emphasize the weightlessness of the design. This weightlessness is interrupted by the concrete piles and columns that pierce both the natural and built environment indiscriminately. This dichotomy of materiality communicates that regardless of the friendly design, human occupation of the environment will always have a deep and unavoidable impact.

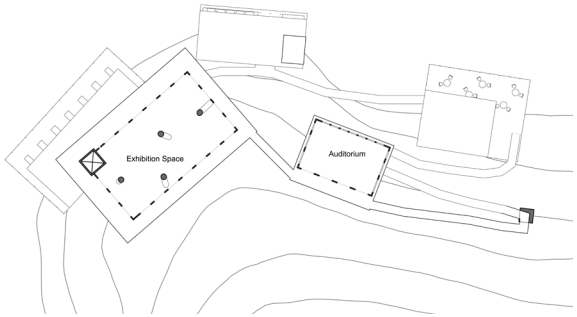

Scale: 1/16" = 1'-0"
5'
10'
20'
40'

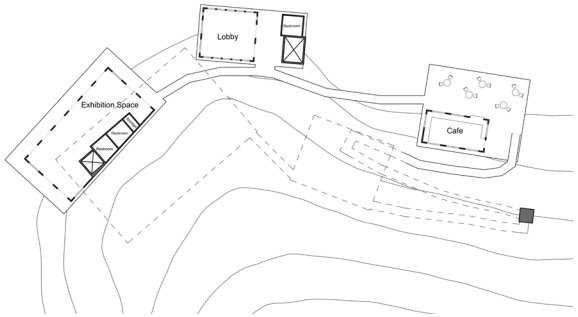
Site Plan

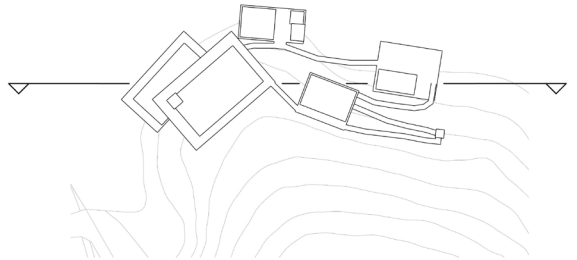


1/8"= 1'-0" Paper, Basswood, & Cardboard Model

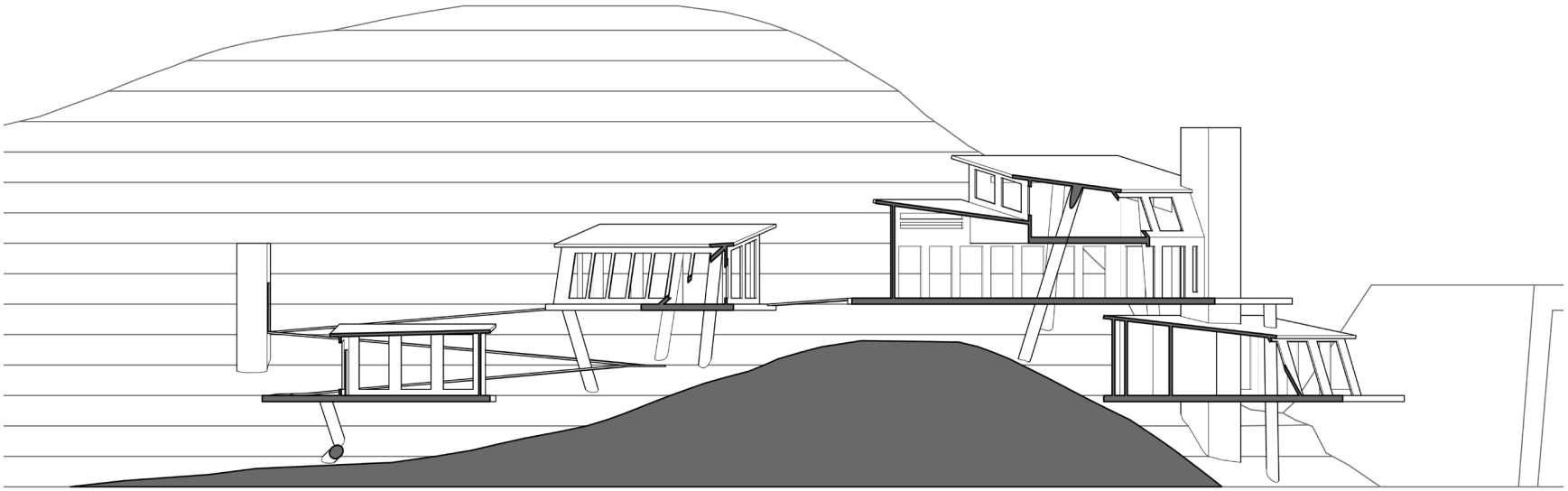


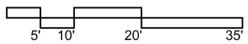




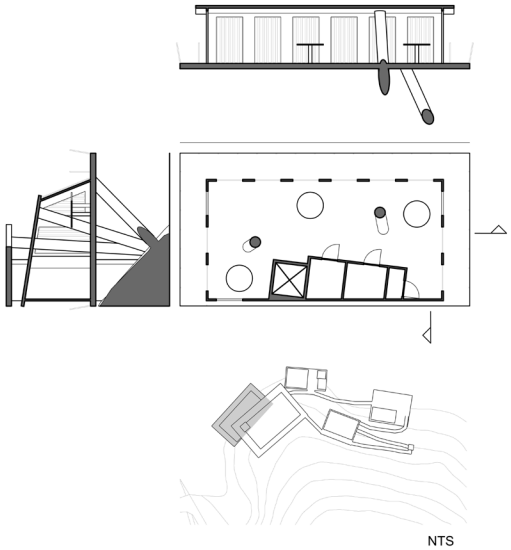


NTS



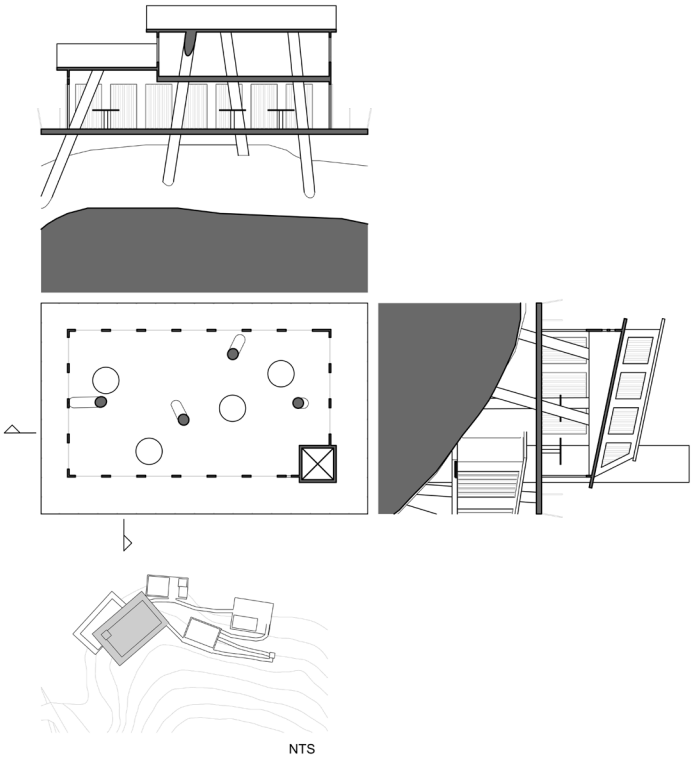


Plans & Sections



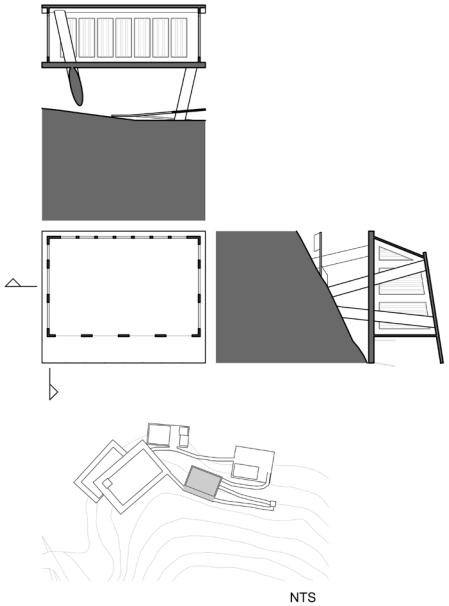
NTS

Lower Exhibition



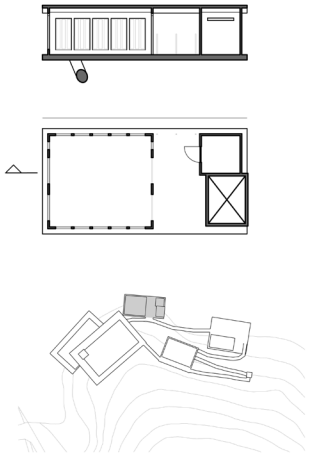
NTS

Upper Exhibition & Offices



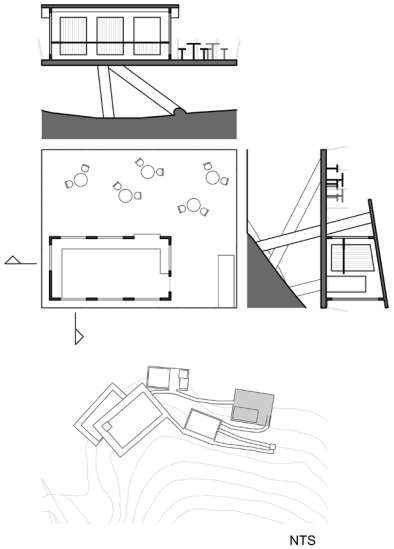
NTS

Auditorium



NTS

Lobby



NTS

Cafe

HABITS

Harbored Habits

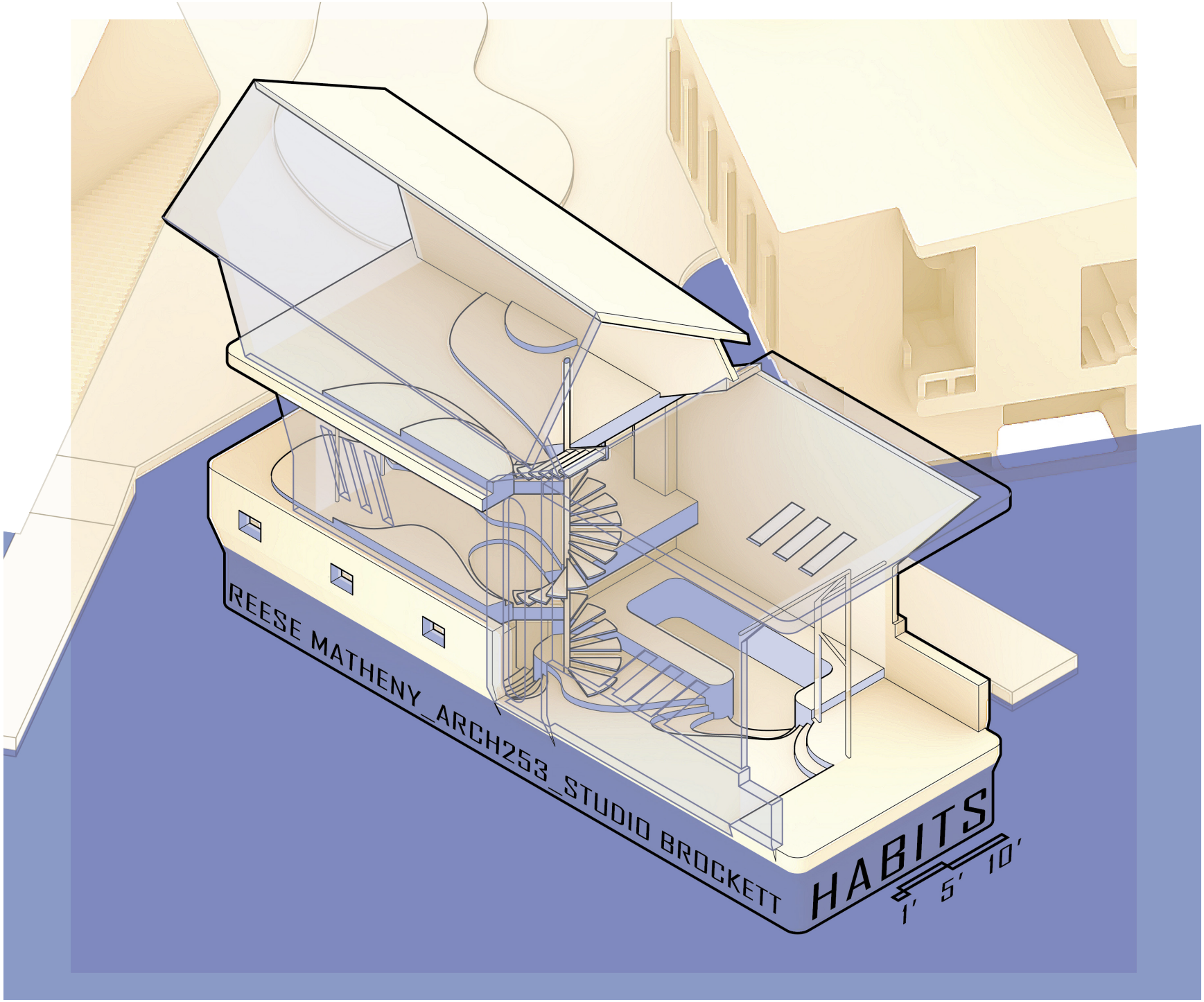
Houseboat in Mission Bay, San Francisco

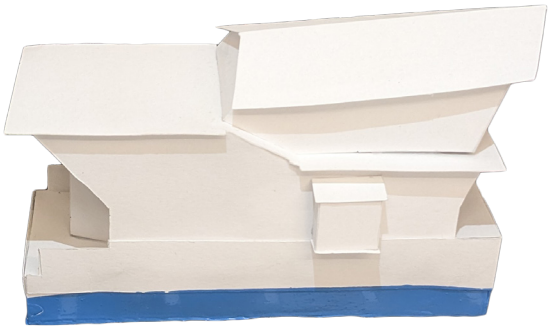
Spring 2023 | Ryan Brockett

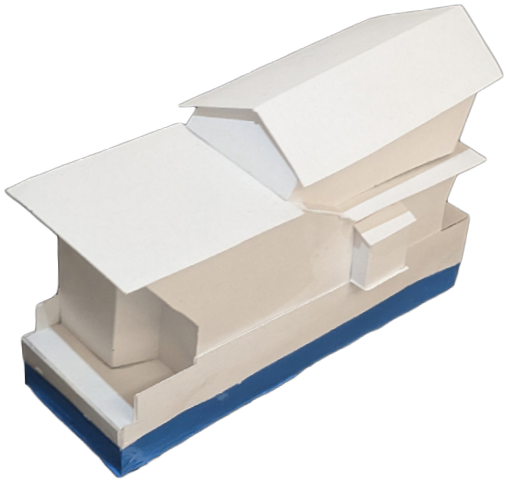
Nestled between the dense multi–story housing buildings in Mission Bay is a small community of 20 houseboats. The members of this community are long established and tight knit. The goal of this project was to design a Houseboat for Mission Bay.

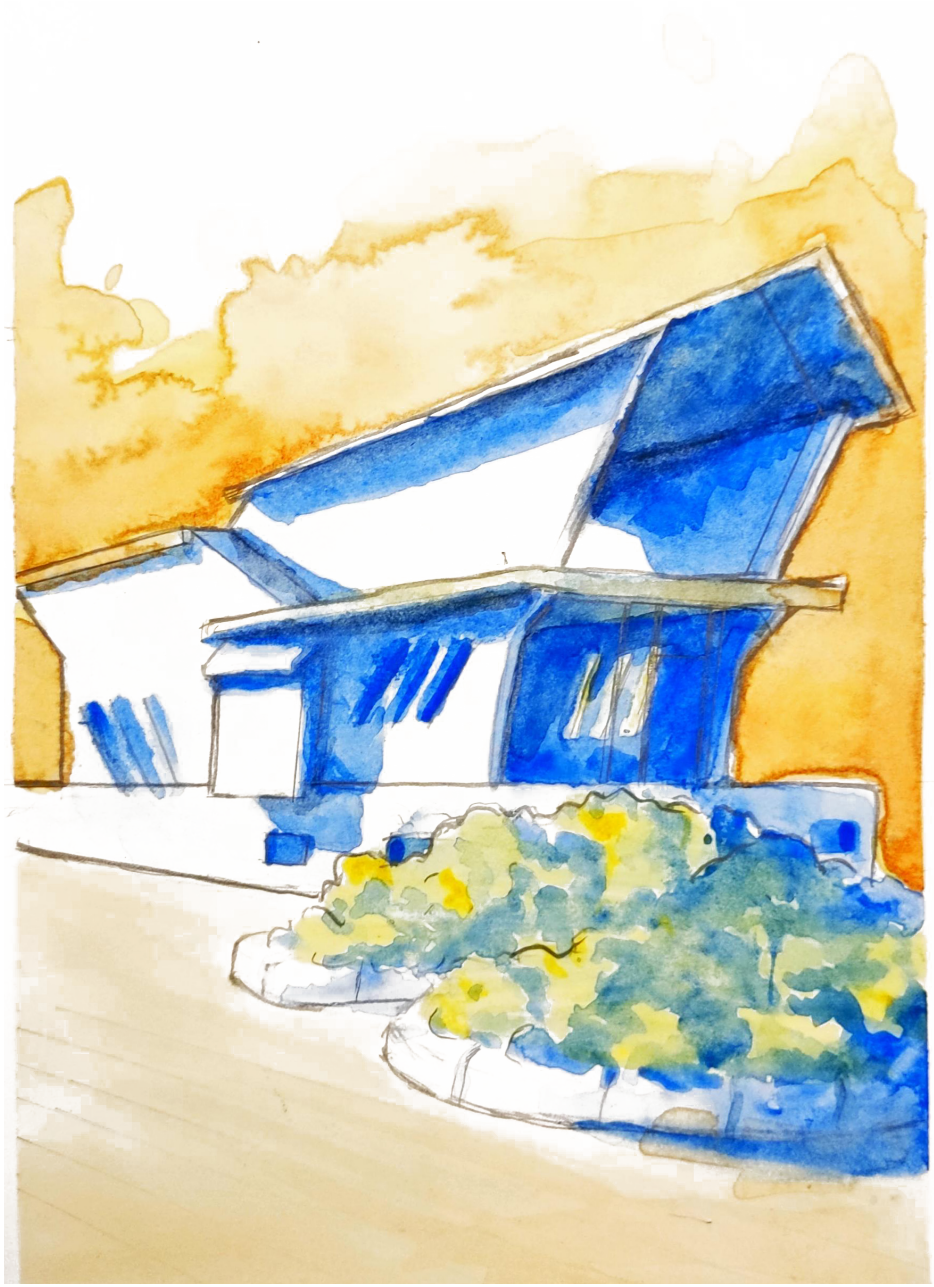
Inspired by the loyalty of houseboat owners to the lifestyle, and the harsh conditions of the coast, I aimed to explore the relationship between people and their homes. People exert a force on their homes just as much as a home exerts force on its inhabitants. People damage, repair, and rearrange a home. Homes organize, disrupt, shelter, and expose people. I found it analogous to the relationship between a river and the earth it winds through. The topography and composition of the land directs the water that flows through it, but, over time, the river erodes and deposits changing the shape of the landscape.

I found this project particularly fit to visually represent the extended analogy. Besides the aquatic setting, the lifestyle of houseboat owners center the home and the houseboats are incredibly personalized. In this project, I wanted to compare the way that a path gets worn into old carpet to how a river carves through a landscape and the way clutter accumulates in corners to how sediment builds up on shores.


REESE MATHENY_ARCH253_STUDIO BROCKETT
HABITS
1' 5' 10'







Watercolor Render & Massing Model

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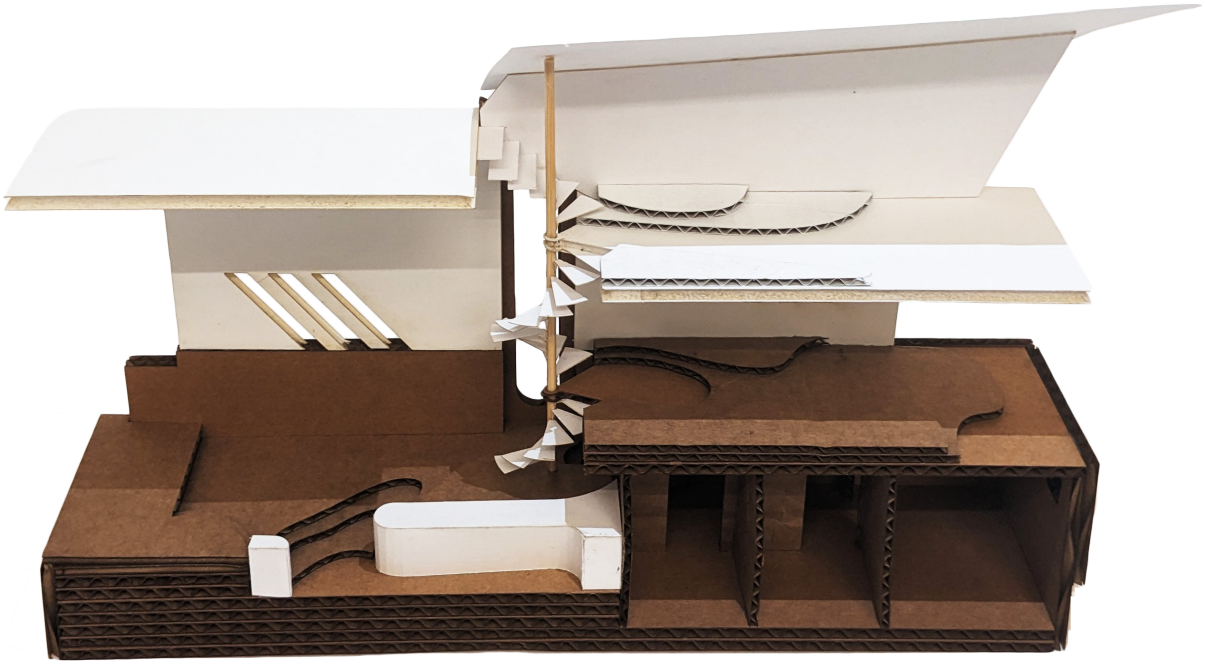


Section Model

MODULAR

Modular House Renovation

Revitalizing the Poly Canyon Experimental Structures Lab

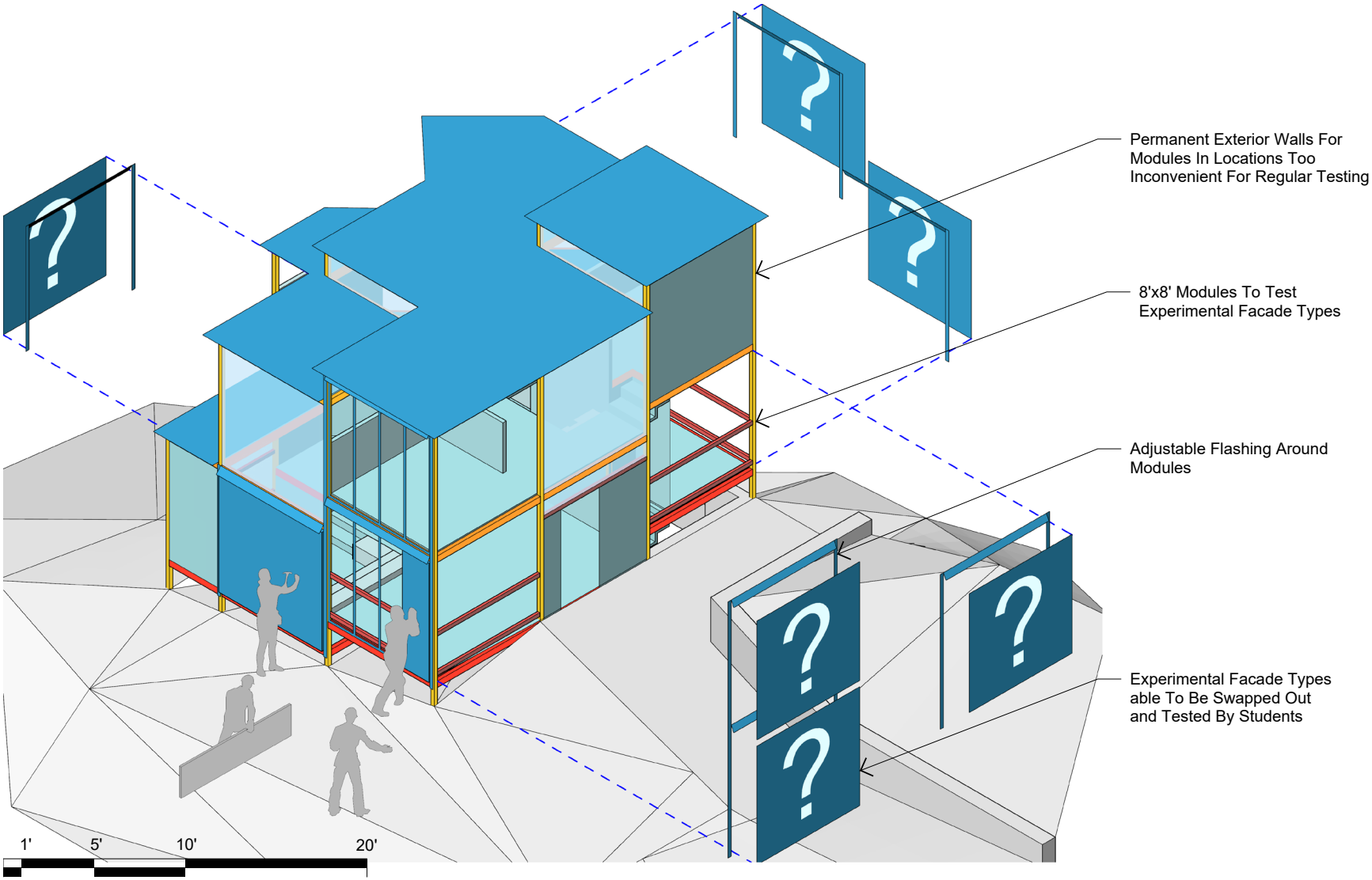
Fall 2024 | Danny Wills

The Poly Canyon Experimental Structures Lab, also known as Architecture Graveyard, is an outdoor area owned by Cal Poly designated for allowing students to learn by designing and building experimental structures. The Poly Canyon Caretaker Program, from 1967 to 2011, enabled students to occupy small, experimental, residences in the canyon in exchange for labor maintaining the roads and structures. Since the program was discontinued, the space has fallen into disrepair. This studio aimed to propose to the dean of architecture a future for the canyon that sees the return of the caretaker program and overall better utilization of the space.

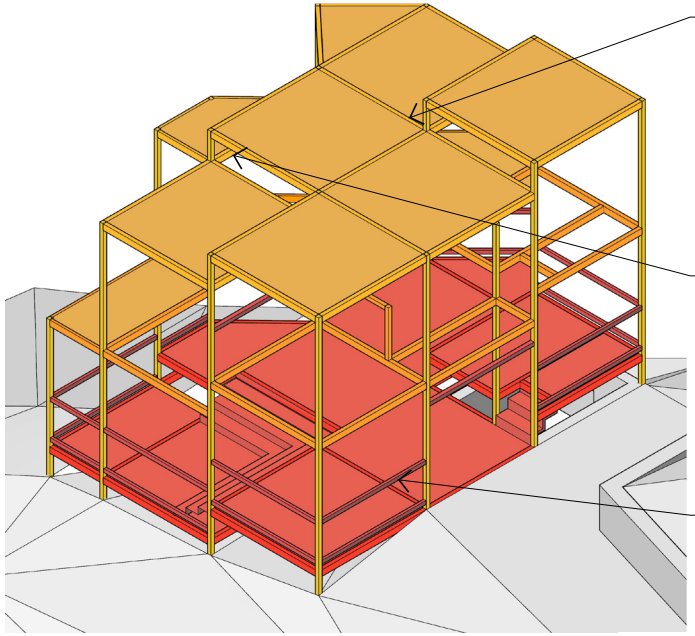
As a part of this proposal, I decided to renovate one of the existing structures that once served as caretaker housing; the Modular House.

The Modular House plays a central role in the history of Poly Canyon Caretakers as the first house to be inhabited in 1971 and the last to be abandoned in 2011. The steel space frame was built in 1965, fully enclosed in 1969, and has had several student lead renovations since. In 2017 it was stripped down to the steel space frame and converted into an observation platform with guardrails and concrete floorplates.

The restoration of the Modular House aims to continue the legacy of the Modular House by converting it back into caretaker housing while adapting it to enable further experimentation of facade design. The materials of the renovations are all designed to be removable and reusable, so, in the case that the revived caretaker program fails, it can be easily converted back into an observation deck.


Permanent Exterior Walls For Modules In Locations Too Inconvenient For Regular Testing
8'x8' Modules To Test Experimental Facade Types
Adjustable Flashing Around Modules
Experimental Facade Types able To Be Swapped Out and Tested By Students
1'
5'
10'
20'

In Use Diagram



1965: Original 2 By 3 Grid Of 8'x8' Modules. Built To Be A Seminar Space and Guest Lecturer Housing made entirely out of Prefabricated materials

1971: First Caretaker, Glen Jackson, Moved In. Inhabited By Caretakers Until 2011

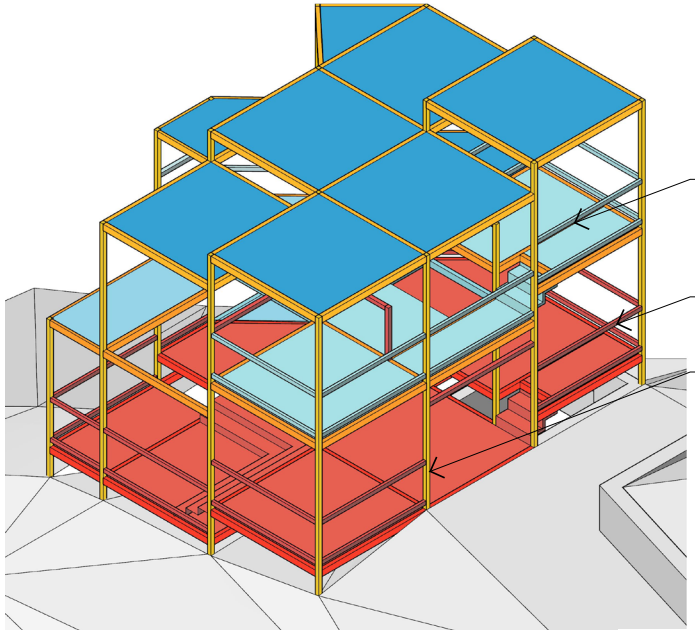
Half And Triangular Modules Added c.1989

2011: The Last Caretaker, Brian Planas, Moved Out. The Modular House Was Left Abandoned

2017: Walls Removed, Turning The House Into An Observation Deck. Guard Rails, Stairs, And Concrete Decking Added

1' 5' 10' 20'

Current State Diagram



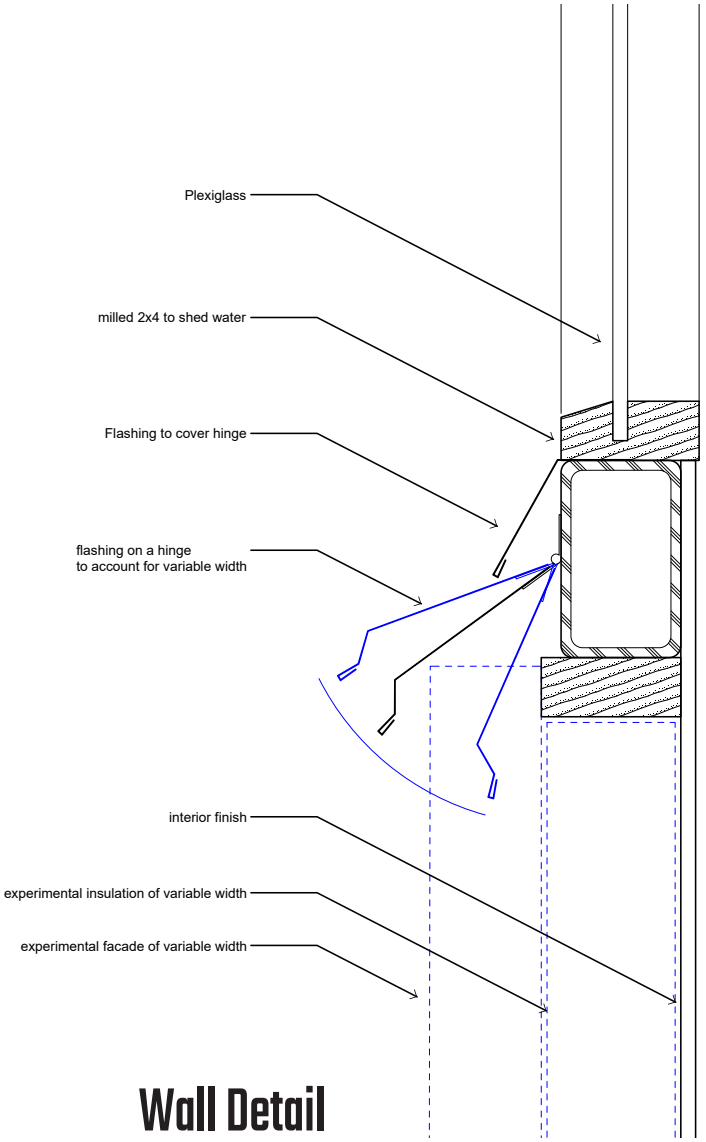
New Guard Rails Are Added For The Second Story

Guard Rails From Before The Renovation Remain

Walls And Furnishings Are Easily Removed To Revert The Modular House Back Into A Observation Deck

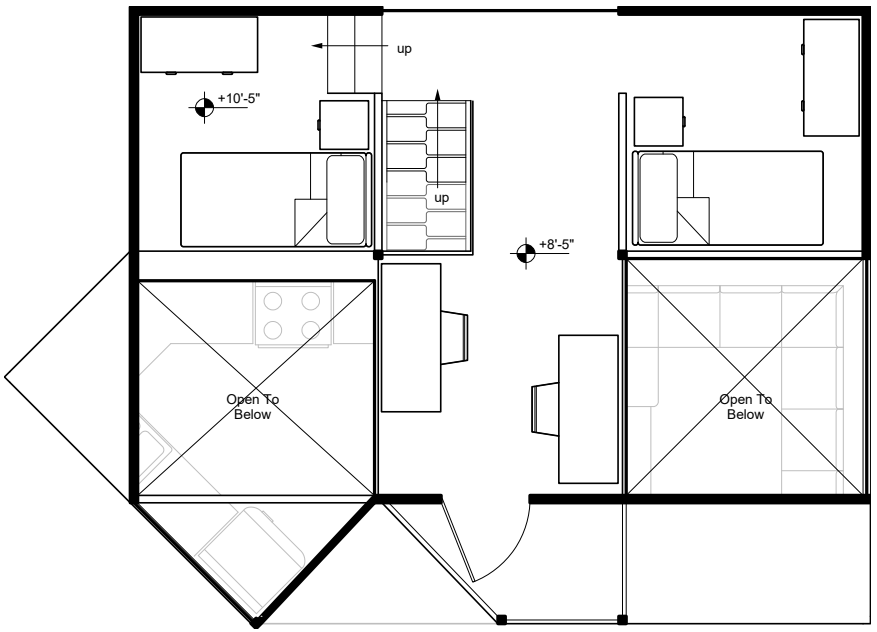
1' 5' 10' 20'

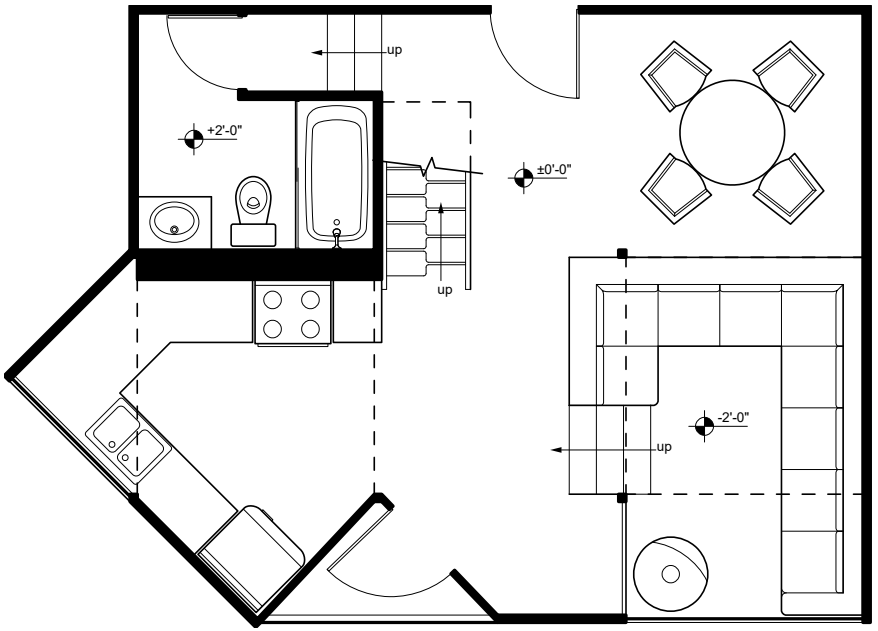
Future State Diagram



Wall Detail

Diagrams





Proposed Floor Plans

1' 5' 10' 20'

Interior Renders

KOREA

3 Kingsoms

lkfjlkdsjflasdjlf

Spring 2025 Don Choi

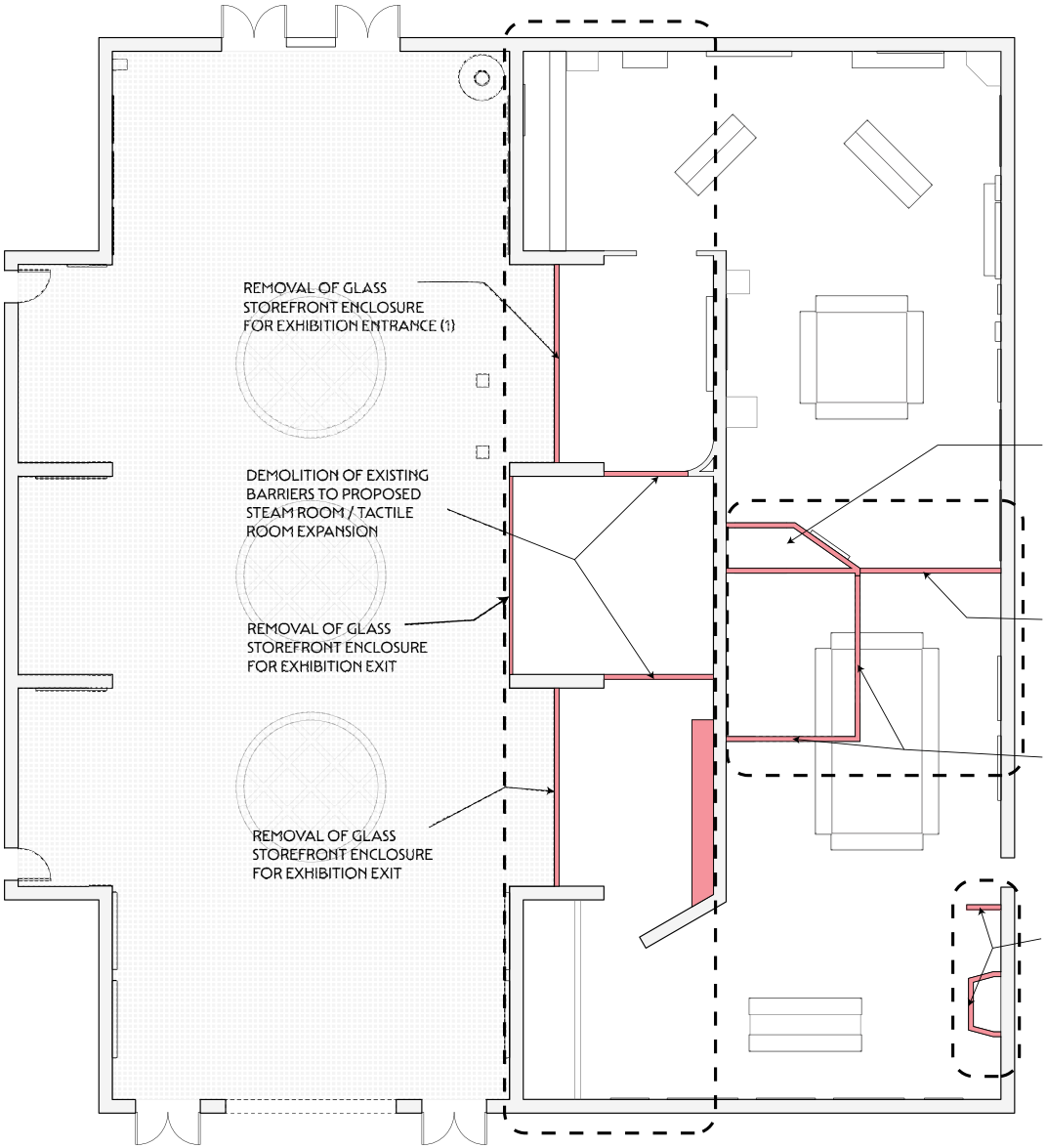
In Use Diagram

HEARST

Hearst Castle Visitor Center

Designing an accessible Educational Exhibit

Winter 2025 | Jen Sheilds | In collaboration with Alana Heinlein, Hannah Campbell, Perla Chavez, Connor Cloud, Ella Kawamoto, Yujin Lee, Kevin Liao, Zaina Nasr, Erika Puga–Beltran, Robert Sawyer, Katie Smith, Gabriela Herrero, Mark Jones, Itzel Valencia, Jack White, Aaron Pedroza, Alejandro Zepeda, and Tracy Zhu


REMOVAL OF GLASS STOREFRONT ENCLOSURE FOR EXHIBITION ENTRANCE (1)
DEMOLITION OF EXISTING BARRIERS TO PROPOSED STEAM ROOM / TACTILE ROOM EXPANSION
REMOVAL OF GLASS STOREFRONT ENCLOSURE FOR EXHIBITION EXIT
REMOVAL OF GLASS STOREFRONT ENCLOSURE FOR EXHIBITION EXIT
REMOVAL OF INTERIOR WALLS OUTLINING ROOM IN CASA GRANDE WITHIN EXHIBITION SPACE TO PROVIDE VISUAL CLARITY AND CONTINUITY WITHIN; SEE VIGNETTE FOR DETAILS
REMOVAL OF OVERHEAD BARRIER IMPLIES REMOVAL OF COLUMNS WHICH DIRECT CIRCULATION TOWARDS WILD MAN EXHIBIT (6)
REMOVAL OF INTERIOR WALLS WHICH INTERSECT DIDACTIC PANELS NEAR WILD MAN EXHIBIT; REDUCES VISUAL CLUTTER AND INCREASES POTENTIAL FOR REORGANIZATION OF SPACE AND NARRATIVE OF EXHIBITION
REMOVAL OR RESTRUCTURING OF PARTITIONS WHICH CURRENTLY HOUSE INOPERATIONAL SCREEN TO PROVIDE SPACE FOR WILD MAN EXHIBIT

GENERAL NOTES:

1. REMOVAL OF GLASS STOREFRONTS INCLUDES REMOVAL OF DOORS AT BOTH EXHIBITION ENTRY AND EXIT; WOULD REQUIRE IMPLEMENTATION OF ALTERNATIVE SYSTEM OF ENCLOSURE OR SECURITY FOR OBJECTS WITHIN THE EXISTING EXHIBITION.
2. ANGLED WALL LEADING TO CURRENT TACTILE ROOM EXCLUDED FROM DEMOLITION PROPOSAL.
3. LIKEWISE ALL STRUCTURAL AND LOAD-BEARING WALLS NOT TO BE DEMOLISHED.
4. ALL DIDACTIC PANELS AND EXHIBITION DISPLAY RAILS MAY BE SUBJECT TO REARRANGEMENT; CURRENTLY FIXED IN THEIR CURRENT POSITIONS AND REQUIRE RELOCATION, NOT DEMOLITION.
5. DEMOLISHED ELEMENTS WHICH DISPLAY OBJECTS ARE TO HAVE RESPECTIVE OBJECTS PLACED IN STORAGE, REARRANGED IN ALTERNATIVE DISPLAY SPACE, OR REMOVED ENTIRELY.
6. OVERHEAD BEAM WITH TWO COLUMNS FRAMING WALKWAY ARE TO HAVE TWO COLUMNS. REPURPOSED FOR SEPARATE USE IN EXHIBITION SPACE OR OVERALL VISITOR CENTER.
7. ENSURE PRESERVATION AND APPROPRIATE PROTECTION OF EXISTING OBJECTS WITHIN EXHIBITION SPACE.

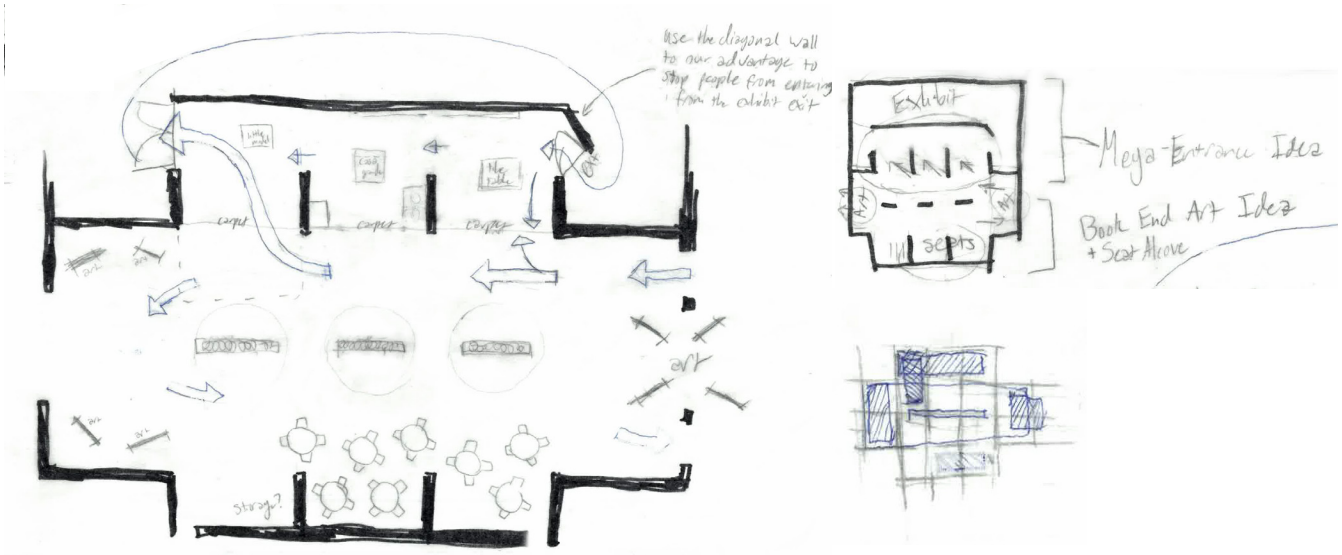
DEMOLITION LEGEND:

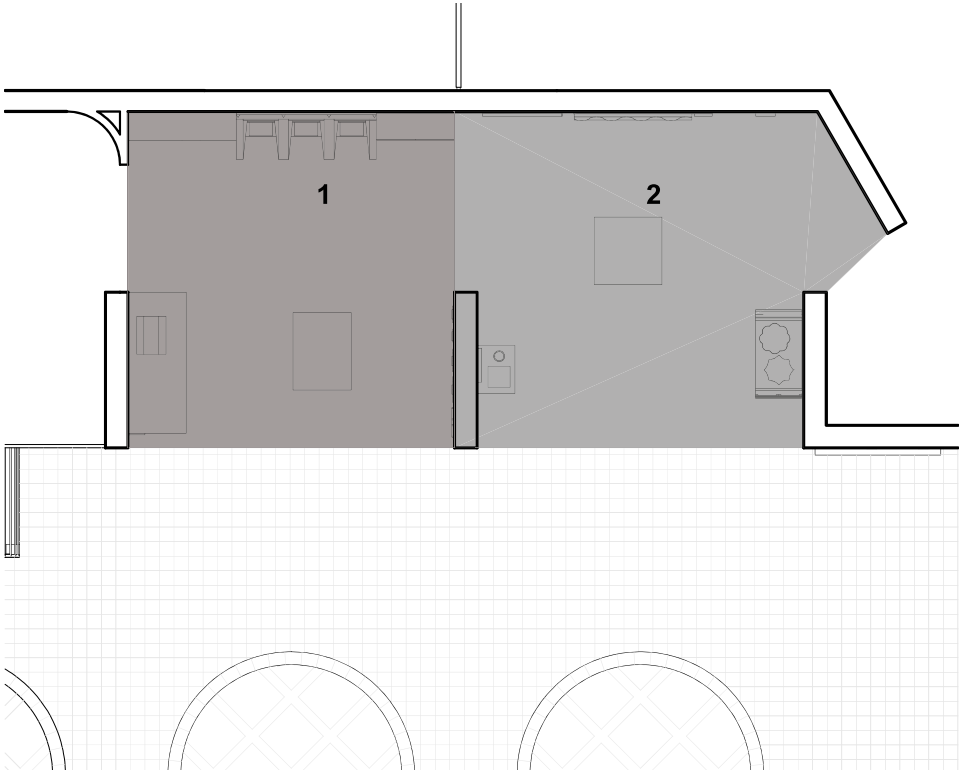
EXISTING CONSTRUCTION TO BE DEMOLISHED AND OR RENOVATED

FOCUS AREAS OF DEMO

Demolition Plan created by Aaron Zavala

Demolition Plan


Use the diagonal wall to our advantage to stop people from entering from the exhibit exit
Exhibit
Mega-Entrance Idea
Book End Art Idea
+ Seat Alcove



ADDITIONS BY ZONE

1

STEAM ZONE

SPANISH CHOIR STALLS
BRONZE ANDIRONS
RED MARBLE
PALE TRAVERTINE LIMESTONE
MOSAIC TILES (SMALTI) DESIGNED BY CAMILLE SOLON
AQUA TILES DESIGNED BY JULIA MORGAN
ANIMAL MOTIF TILES DESIGNED BY JULIA MORGAN
STAR MOTIF TILES
TILE TABLE
STORAGE CABINETS AND STOOLS
DISPLAY TABLE FOR OBJECTS AND EXTENDED OUT TO USE AS WORKSPACE
FLEXIBLE BARRIER

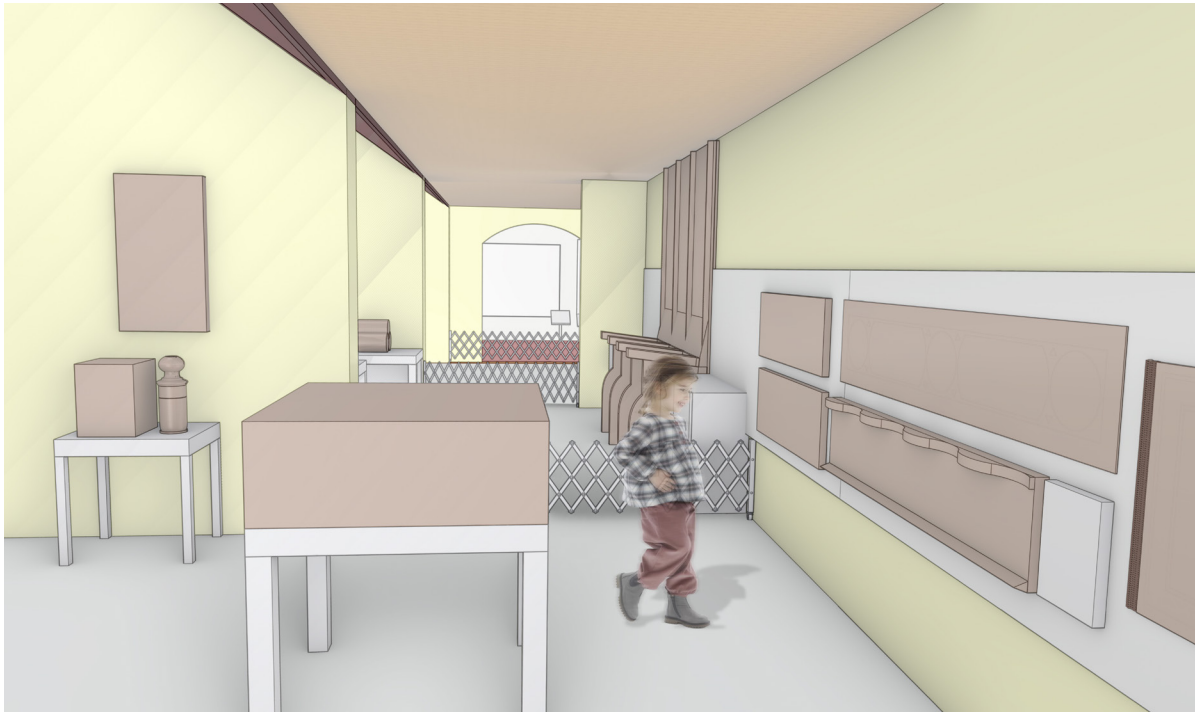
2

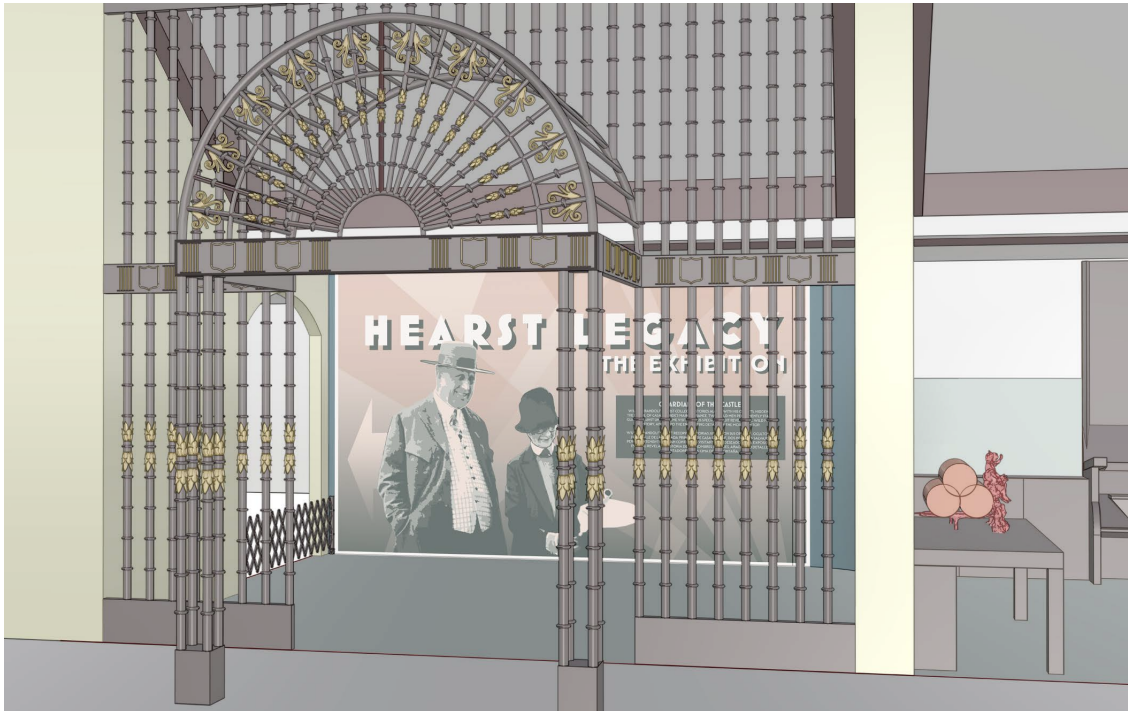
TACTILE ZONE

TEAKWOOD
APPLIQUED FABRIC RUNNER
HAND KNOTTED PERSIAN RUG
CAST PLASTER MOLDS, THREE DIFFERENT STYLES
CEILING MOLD MADE OF PLASTER AND SILICONE
WHITE MARBLE LAMP STANDARD
INTERAVTIVE CASA GRANDE MODEL
DISPLAY TABLES FOR OBJECTS
FLEXIBLE BARRIER

Tactile Room Plan created by Perla Chavez

Tactile Room Spacial Organization





Renderings made by Robert Sawyer

Tactile Room Renderings

Reese Matheny | page 38

Model made in collaboration with Hannah Campbell

1/4"= 1'-0" Scale Model of Visitor Center

PERSONAL WORKS

2023, digital, autodesk sketchbook

2024, 24” x 24”, acrylic on canvas

2022, digital, autodesk sketchbook

2023, 10” x 8”, acrylic on canvas

Alongside my architectural work, I have developed a body of extracurricular artistic work. Shown here are a few of the pieces that I have made during my time in college. I am most comfortable in graphite, autodesk sketchbook, and acrylic paint though I am also proficient in watercolor, charcoal, oil paint, oil pastels, and photoshop.

Photo credit to Tournament of Roses

Cal Poly Rose Float 2024

Shock and Roll: Powering the Musical Current

For Cal Poly Universities' 2024 Rose Parade float, I held the executive position of Decorations Chair. A prerequisite of the Tournament of Roses Parade is that all floats must be 100% covered in natural plant material. As chair of the decorations department, I was responsible for testing, selection, and procurement of all of the flowers, seeds, and produce needed to cover this float. My department and I decided what colors and textures should be placed where then tested materials, patterns, and methods of application to achieve our desired result.

CASCADE

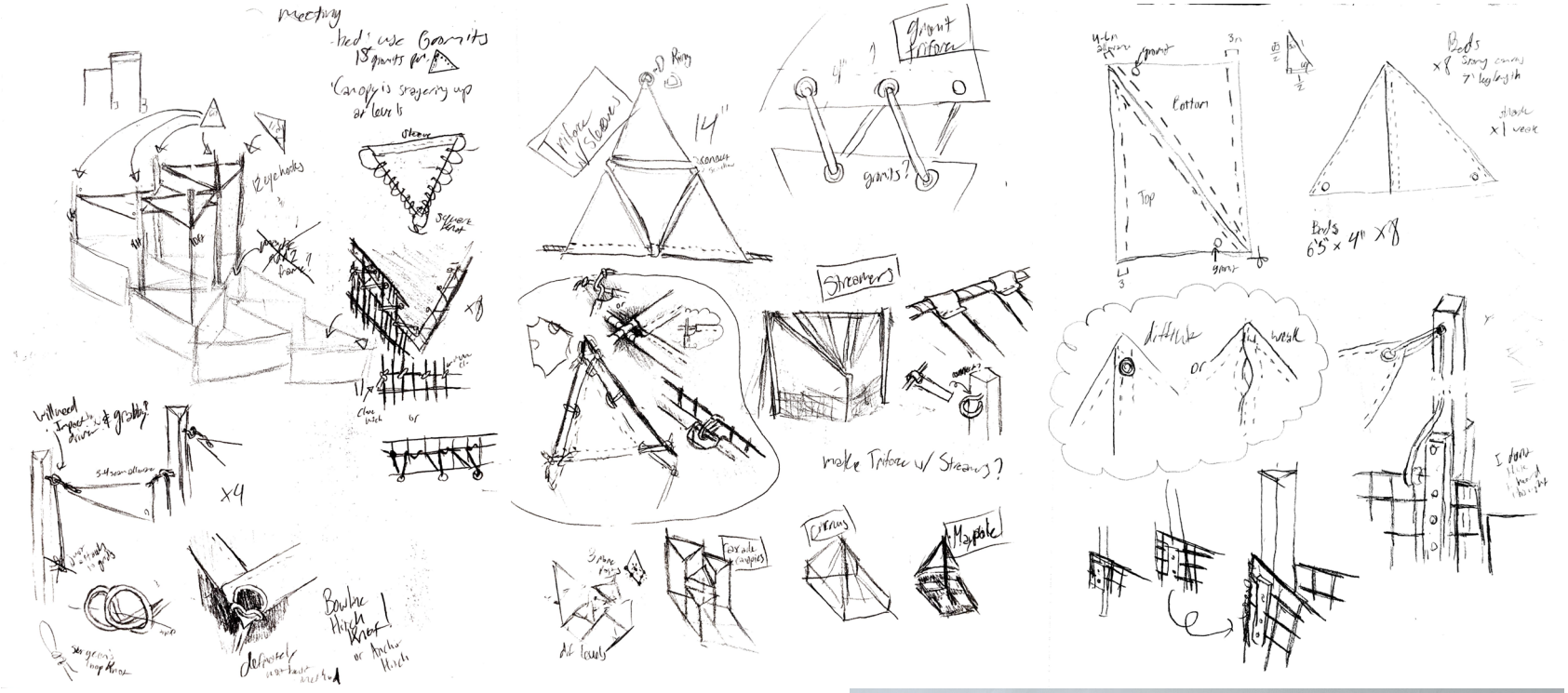
Triangular Cascade

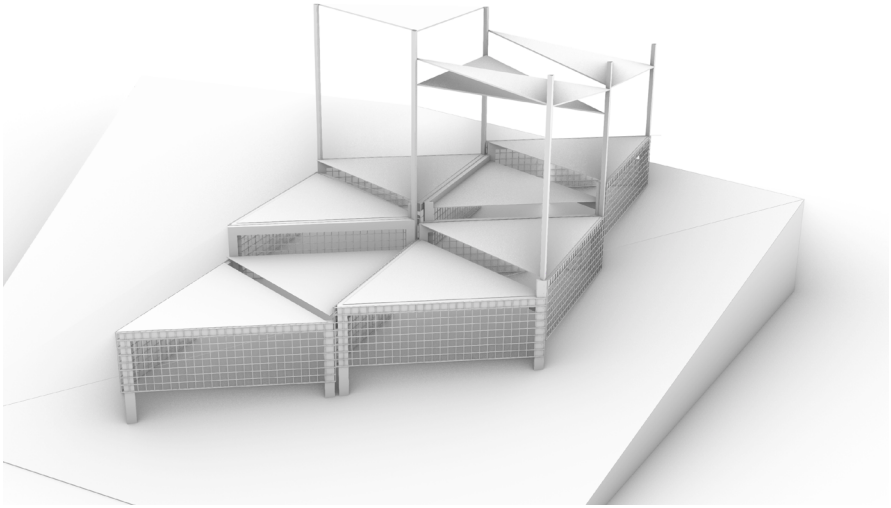
Design Village

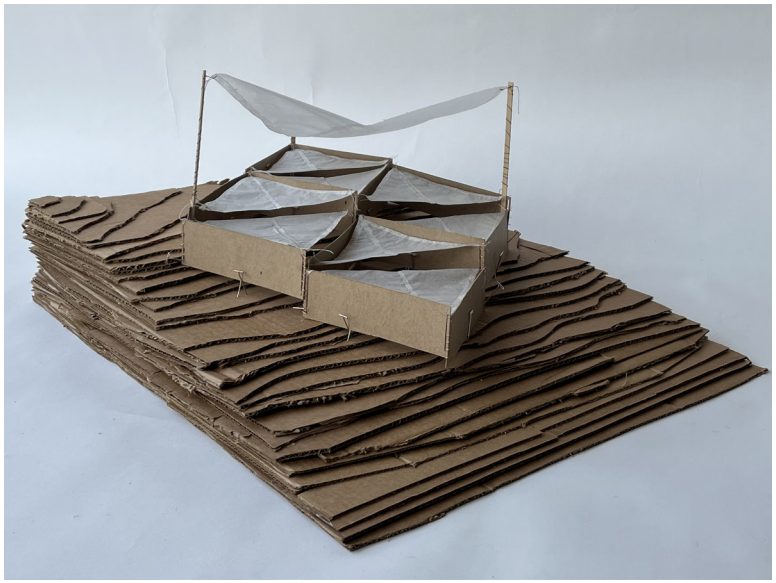
Spring 2022 |
In collaboration with Albert Jimenez, Beau Usry, Francisco Serrano, Gwyneth Westbrook, Isaiah Zamora, Jack White, Lariel Henley, Mylinda Tran, Sophie Burkhardt, and Zaina Nasr.

Design Village is an annual event of Cal Poly San Luis Obispo. In this event, teams of people design and build a structure that shelters the team members for two nights in Poly Canyon, also known as Architecture Graveyard. These shelters must be transported and assembled by hand by the team members on the first day of the event. The theme of Design Village 2022 was Eternal, asking participants to consider material circularity.

My team and I, with this theme of material circularity, reused discarded materials and made reversible and minimal changes to our new materials so they could be reused later. The modular design consisted of 9 triangular beds of canvas strung by rope to reused steel grid. These beds were shaded by a triangular canopy with wood supports. We left the rope uncut for reuse and, afterwards, made the canvas into tote bags.







Design Process

Build Process

CISTERN

Cistern

Community Pool for San Luis Obispo

Fall 2022 | Tom Di Santo

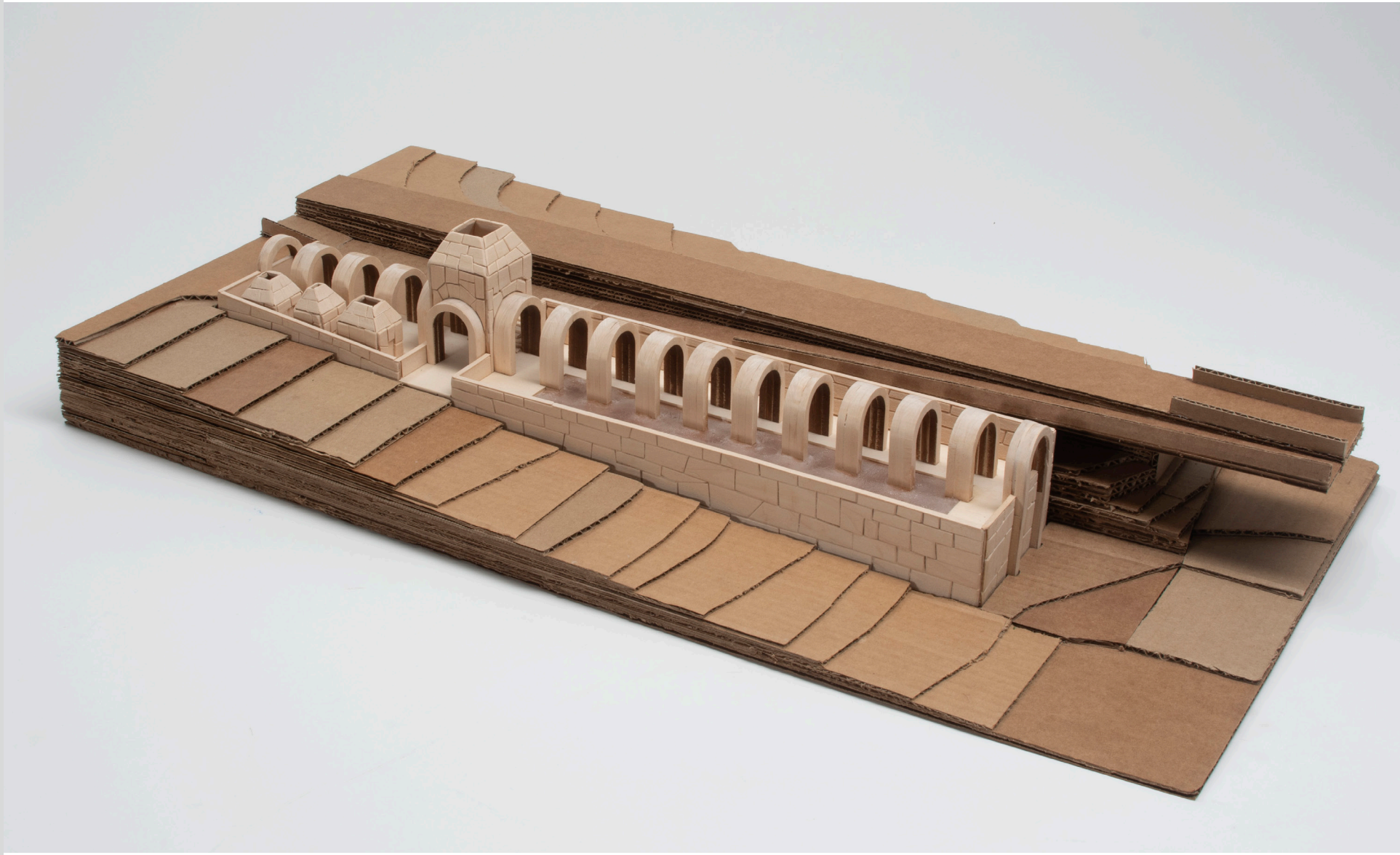
The project assignment was to design an edge that mitigates two divergent conditions of the city and integrate a continuation of an existing bike path. This edge is to function as a leisure pool, lap pool, or other kind of public baths and reflect water in its aesthetics.

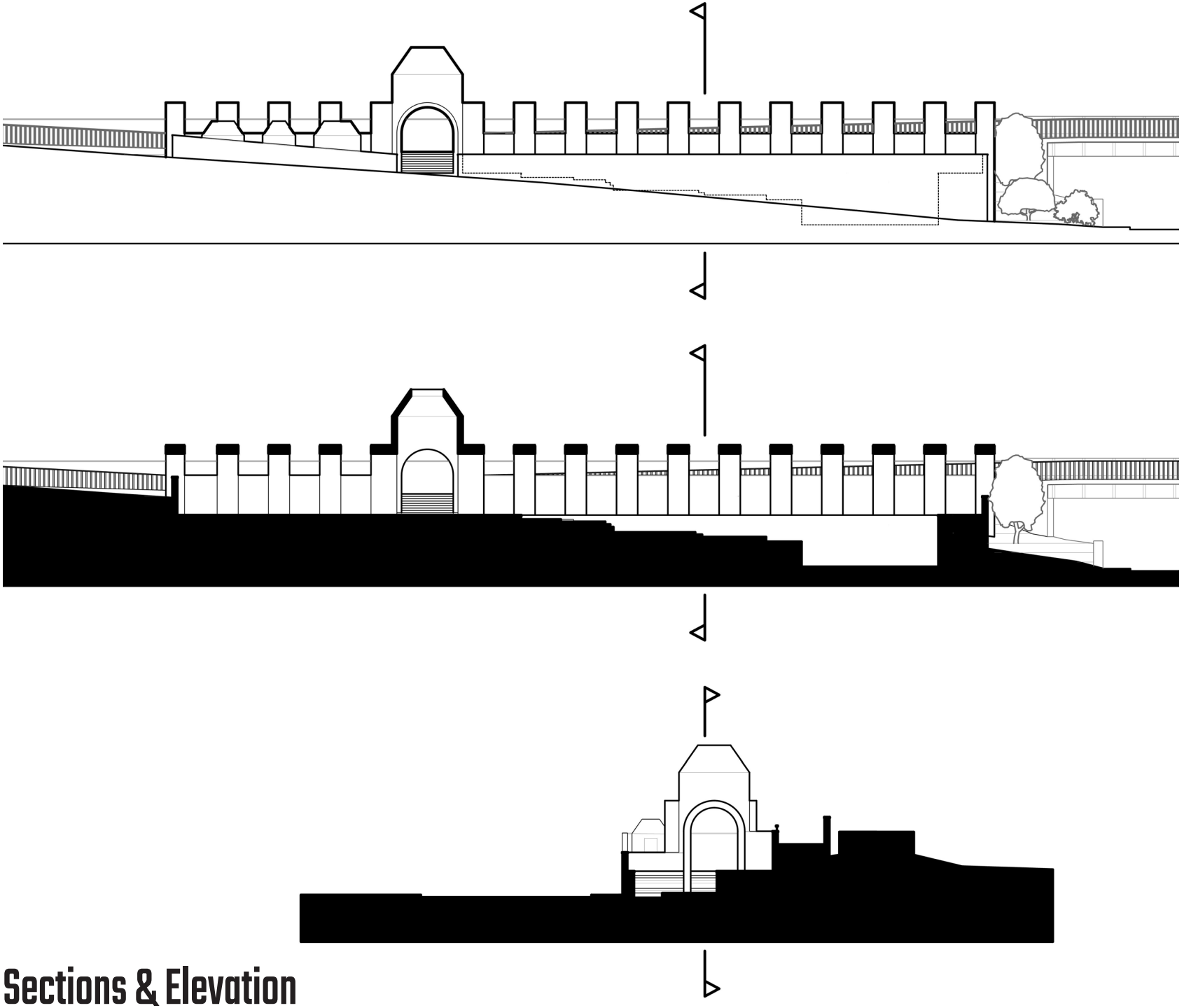
My design intends to incorporate the local aesthetics of the site into the design. The site is bordered by a train track in the northeast and by a historic housing district in the west. To incorporate the identity of the location into my design, the form and materiality is inspired by the nearby built environment.

The pool design references the Spanish Colonial style that can be seen around downtown San Luis Obispo. The style is featured most prominently in the series of arches that run the length of the site which are inspired by the signature arched corridors of Spanish Colonial missions like the nearby San Luis Obispo mission.

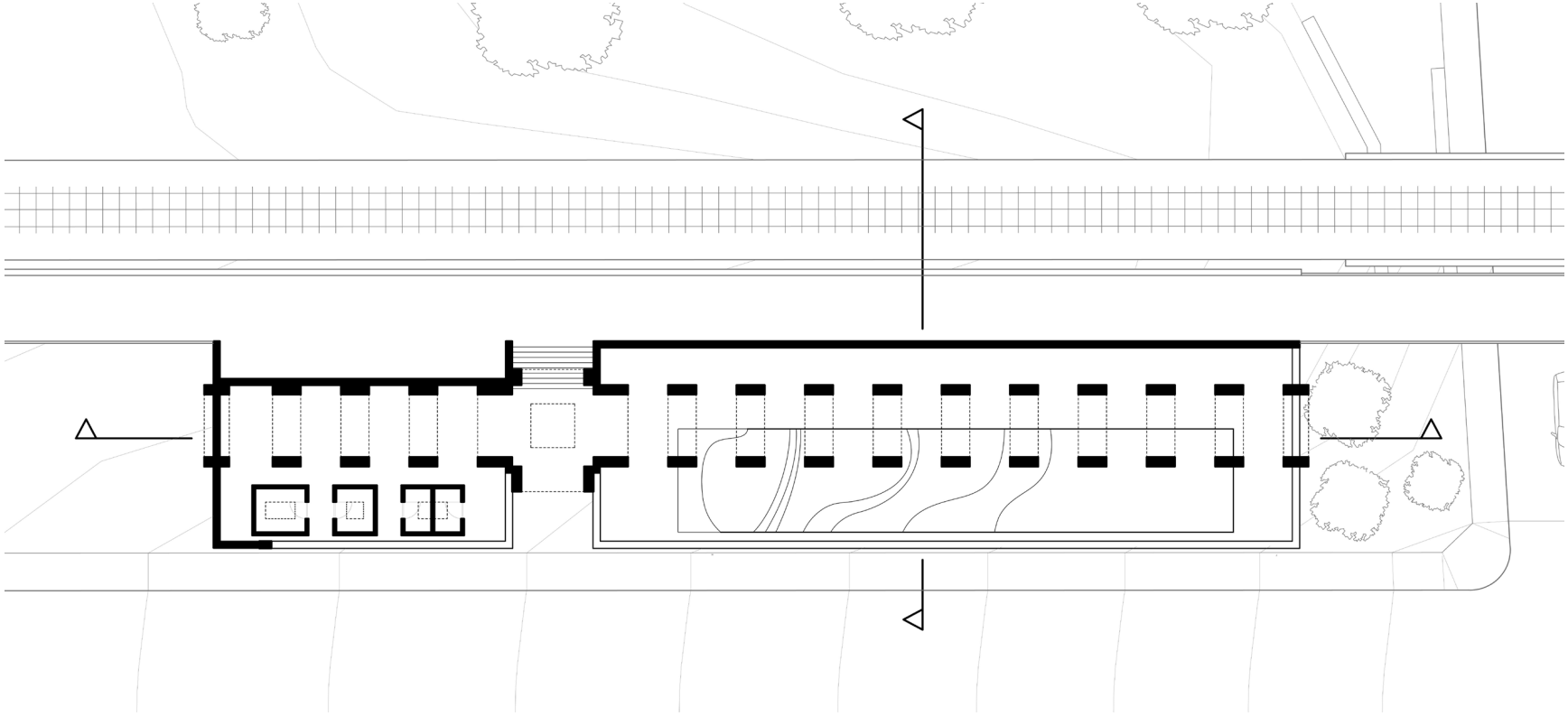
The stone used for the majority of the surfaces is a continuation of an extant material on the site. The adjacent railway bridge is held up by walls of large, orderly, blocks of brown stone. The bricks themselves are quarried from San Luis Obispo's iconic Bishop Peak. My design borrows the character of these blocks to further ground the pool into the site.

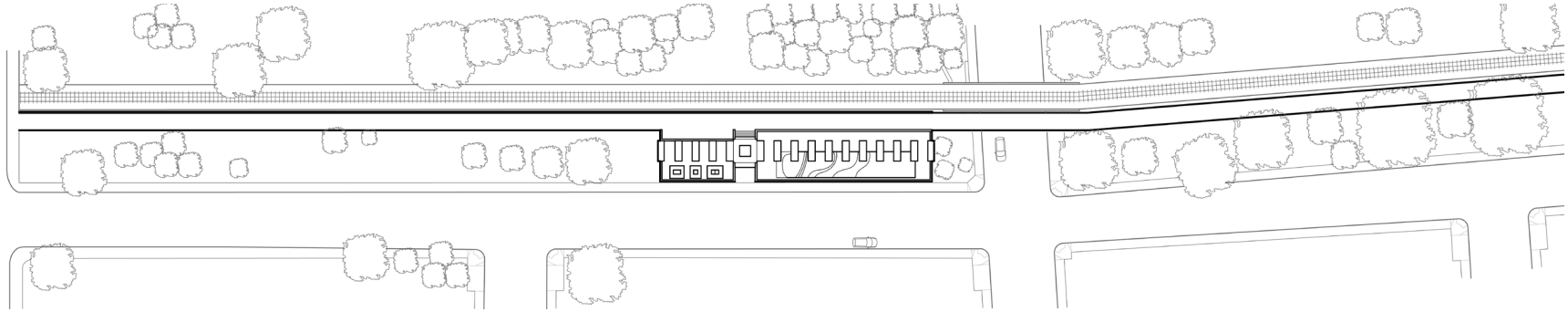
By employing many aspects of the site, in small scale with adjacent landmarks and in large scale with San Luis Obispo history, the Cistern community pool is well incorporated into its site identity and has a coherent sense of place.



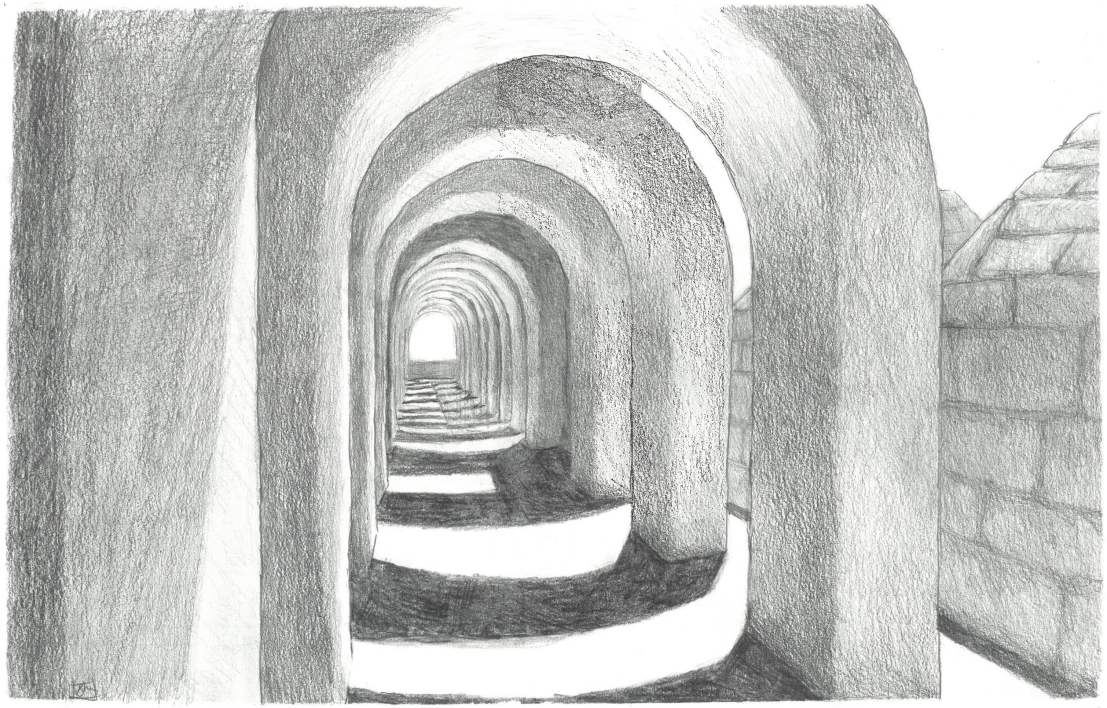


Sections & Elevation





Plans



Graphite Renderings

Reese Matheny | page 52

1/8" = 1'-0" Basswood, Soap, & Cardboard Model

TRUMPET

Trumpet & Funnel

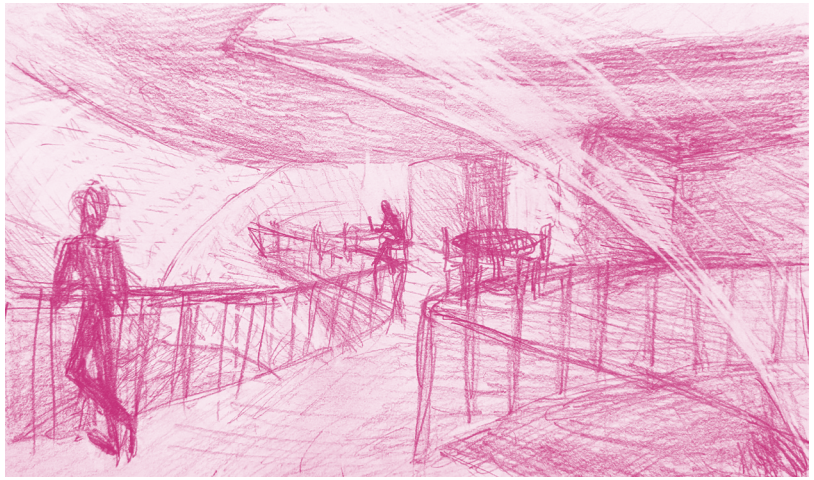
Art School in Culver City

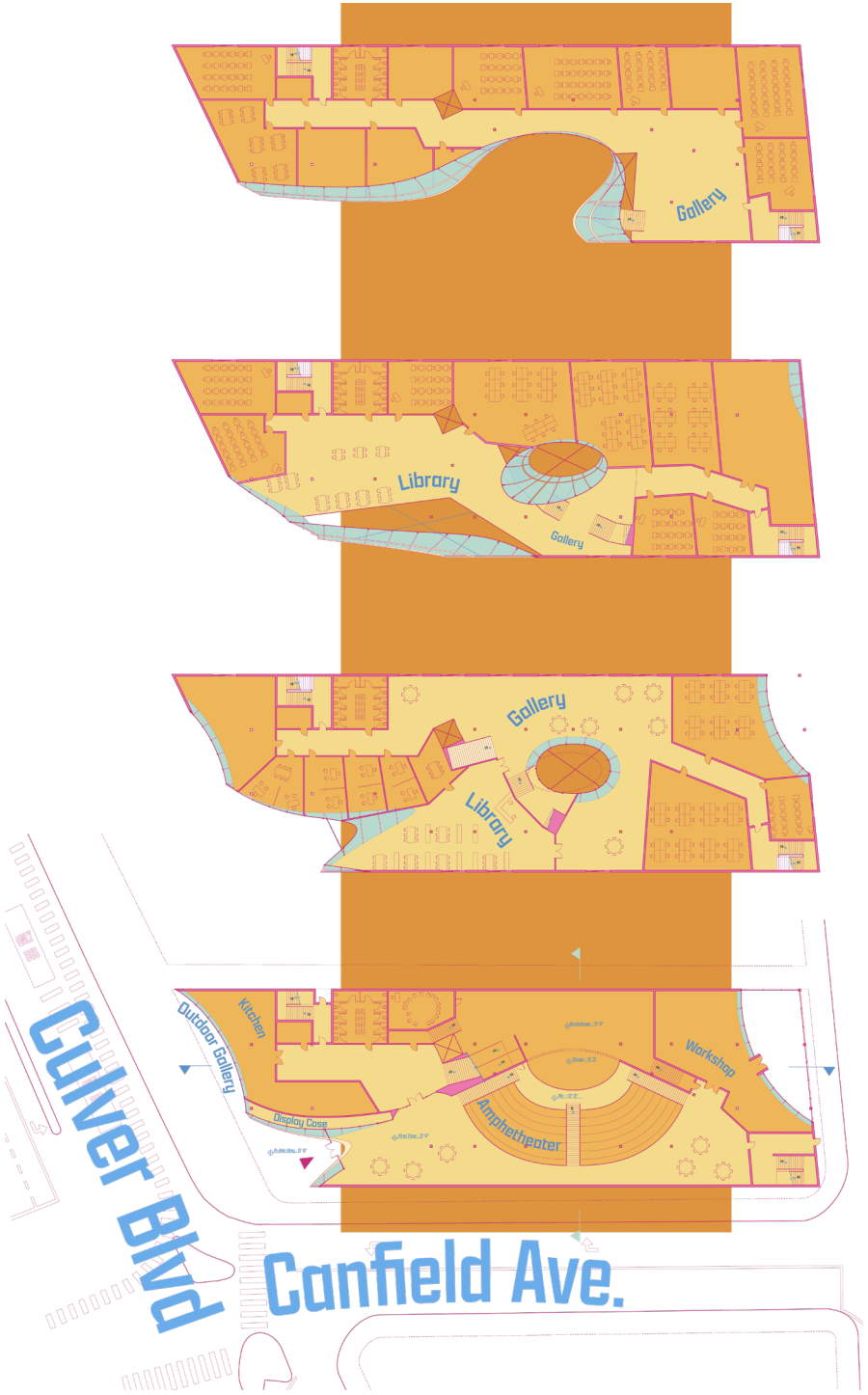
The most influential factor in the development of an artist is what art one is exposed to and how often. When you are trying to develop your artistic skill, your previous experiences with that specific art medium determines the way you approach it and what you deem possible. A developing artist will experiment with and challenge their technical ability by trying to emulate the art that they admire and are inspired by.

An art school, therefore, should seek to expose students to diverse and abundant examples of art and artists. Studies on art individual interest, perusal of art from both outside and within the student body, and collaboration between students should be encouraged.

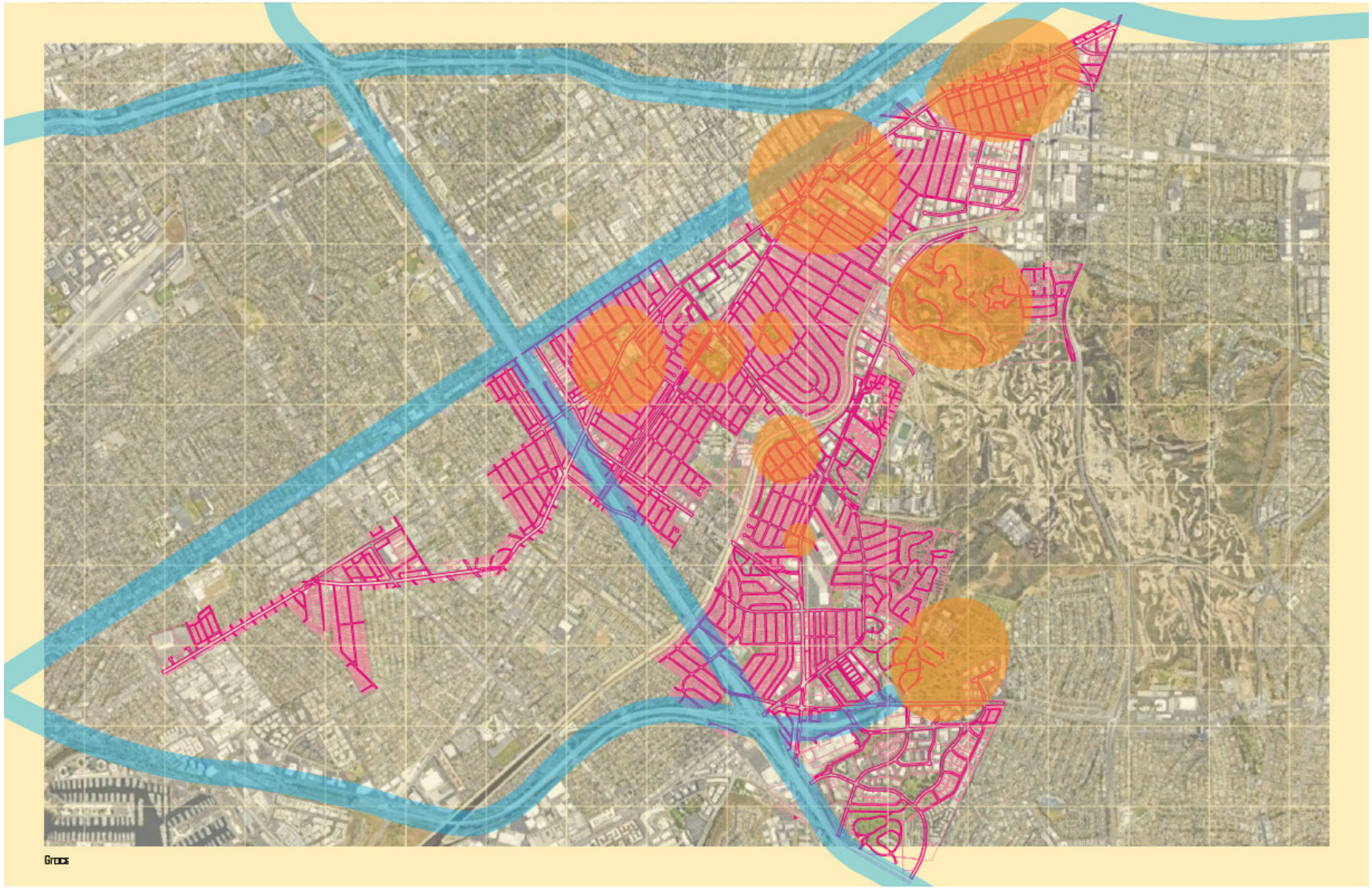
Symbolically, the school represents this pursuit in its form. The rectilinear form of the school is cut into by several funnel/trumpet shapes. This shape is symbolically important because it represents both gathering and projecting. The trumpets are placed in the entrance, the theater, and exhibition spaces, as they are especially important places of exchange.

The organization of the school is designed to facilitate exchange of ideas, as well. Circulating through the building takes students through several display spaces to encourage communication and collaboration. The amphitheater that displays the works of film students doubles as the lunch space. As the central gathering space at the school, this wil facilitate discussions between students about what is being displayed.

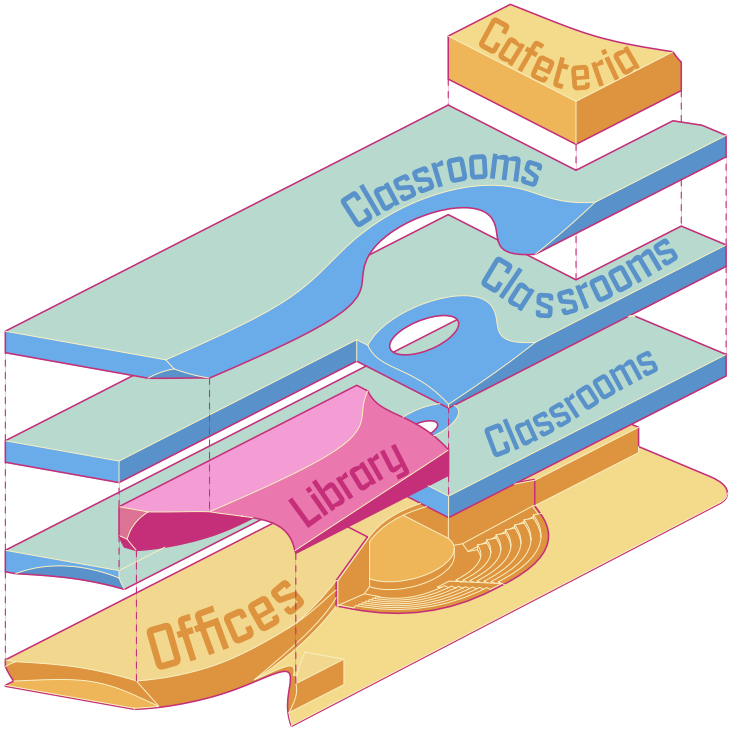


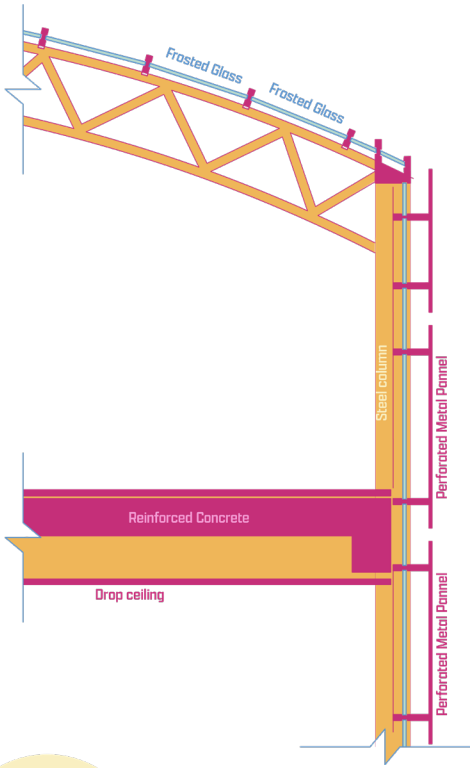


Renders & Floor Plans

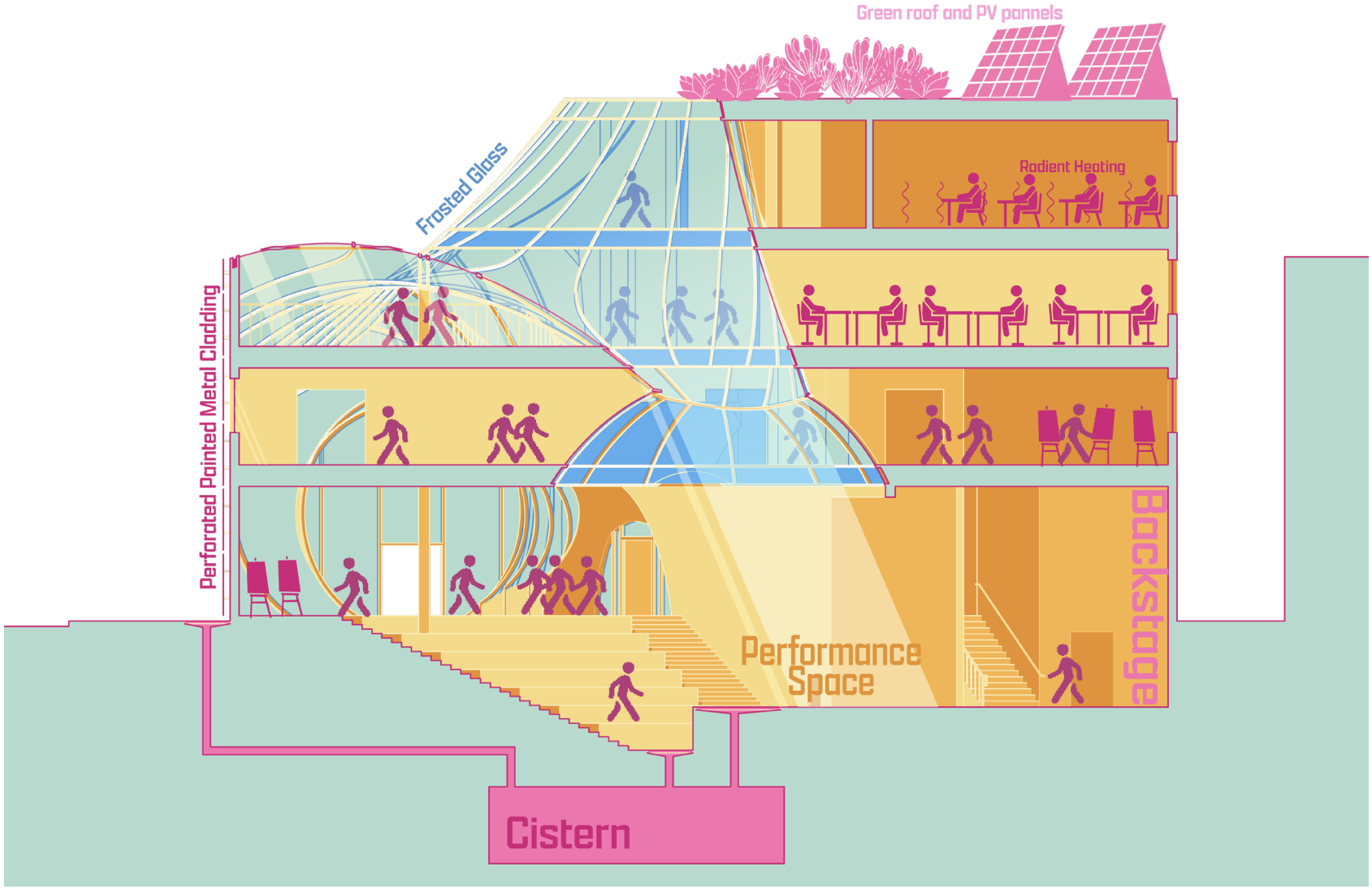


Site Plan


Cafeteria
Classrooms
Classrooms
Classrooms
Library
Offices


Frosted Glass
Frosted Glass
Steel column
Perforated Metal Pannel
Reinforced Concrete
Drop ceiling
Perforated Metal Pannel

Strong winds from West
Cladding as buffer from wind and sun
Classroom
Classrooms
Activity space
Classroom
Classroom
Library 2nd Floor
Classroom
Classroom
Administrative Offices
Staff Room
Workshop
Ramp for amphetheater access
Kitchen
Stage
Roof 48' 6"
4th Floor 36' 6"
3rd Floor 25' 6"
2nd Floor 14' 6"


Green roof and PV pannels
Frosted Glass
Radient Heating
Perforated Painted Metal Cladding
Backstage
Performance Space
Cistern

Reese Matheny

Contact: +1 (661) 733 – 7757
Email: rematheny3@gmail.com
LinkedIn: Reese Matheny

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Profile and Resume

Education

California Polytechnic State University, San Luis Obispo

- Bachelor of Science in Architecture
  3.7 GPA
- Expected Graduation: June 2026

Skills

- Adobe Creative Suite
- Microsoft Office
- Graphite, Charcoal, and Watercolor Rendering
- Sketching
- Hand model building
- TwinMotion
- Rhino 7
- 3D Printing
- Professional communication
- Event planning

Relevant Coursework

- History of World Architecture
- Architecture Technology Fundamentals
- Architectural Design Studios
- Architectural Systems Integration
- Structural Integration with Architecture
- Principles of Environmental Design

Project Experience

Operations Chair – Cal Poly Rose Float (Jan. 2024 – Present)

- Directed the program social media, merchandise, catering, and events across 2 campuses
- Established systems of functioning for the entirely new department as it's first chair and, initially, only member on the San Luis Obispo Campus
- Recruited and trained new members of to be future Operations department leads
- Managed the planning, design, production, and profitable sale of program merchandise
- Organized the operation of the Cal Poly Rose Float social medias and special events
- Supervised meals for roughly 150 students for 11 weekend lab days as well as an additional 200 volunteers the week before New Year's Day
- Coordinated with the executive team in overseeing 100+ team members to integrate the operations department with design, engineering, and decoration

Decorations Chair – Cal Poly Rose Float (Jan. 2023 – Dec. 2023)

- Oversaw the testing, selection, and calculation of all of the flowers, seeds, and produce needed to cover a 4,000 ft2 float while balancing a budget of $15,000
- Collaborated with a co–chair to lead 40 department members to design, test, select, and procure materials, according to timeline expectations
- Contacted potential donors and communicated with wholesale suppliers to acquire floral materials and related supplies
- Planned and conducted the application of all natural materials to the 55ft long float, managing over 100 students and 200 volunteers per day over the span of 1 week
- Delegated tasks to 6 decorations leads according to their expertise and leadership styles
- Facilitated the mentorship of incoming members of the Decorations department

Design Village – CPSLO College of Architecture (April 2022 – June 2022)

- Designed and built a structure for the 2022 Design Village competition in collaboration with a team of 8 studio mates
- Created a structure to shelter 5 people sleeping overnight in Cal Poly's Architecture Graveyard
- Developed with material lifecycle, cost, weight, and prefabrication in mind, as the structure must be transported and assembled by hand on site then disassembled afterwards
- Modeled the structure in Rhino according to measurements taken from our site analysis
- Prefabricated the components, carried them to the site, and assembled the pieces

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